Peter Watkins Speaks To Editors Of Quality

71/49

Canada's leadi

CineMag

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Production Guide 12-14
Television 11
In Transit 7
Trade Winds 8
Comment 10
Organizational News 15
Box Office Grosses 19
In Release 19

Nat A. Taylor and Garth H. Drabinsky take stock as they prepare the Cineplex expansion.

Cineplex Is Busting Out !

TORONTO — In the past, Garth Drabinsky and Nat Taylor have displayed their disdain for standing pat, for refusing to take risks.

Now, with their 18-screen Cineplex barely a year old, the two have again scoffed at the detractors by announcing plans to undertake a national expansion program. Starting with a six-screen site skedded to open in Kitchener later this month, Drabinsky, Taylor and their associates will be launching 11 new Cineplexes across the country during the next 18 months.

Situated in suburban shopping malls and urban core areas, the "half circuit," as Taylor refers to it, will comprise some 100 screens accommodating 10,000-odd patrons by fall, 1981. Subsequent to Kitchener, multi-screen facilities are planned for Ottawa (a six-screen complex at Les Galleries de Vanier to open in August); Burlington, Ontario (a five-screen at Upper Canada Place, slated for September); Richmond Hill, Ont. (five screens at Hillcrest Mall, also scheduled to open in September); Erin Mills, Ont. (a four-plex at South Common to open in October); Edmonton (four screens at the Continental Bank Building to be open for business by November); Scarborough, Ont. (at Scarborough Town Centre, 10 screens by December); Vancouver (an 11-screen complex at the Royal Centre, also slated for December); Peterborough, Ont. (five screens at Lansdowne Place, to open in December); Calgary (a nine-screen facility at Esso Centre for April, 1981); and on Carlton Street in Toronto (10 screens in The Maples Development by fall, 1981).

But that's not all. Drabinsky reveals negotiations are underway to open similar operations at selected sites in Winnipeg, Halifax, Montreal and St. John's, thereby bringing the total number of projected screens to 150. He promises details within 90 days.

"This is our concept," explains Taylor. "We'll try to get the best films available from around the world to play across the country, filling in with second-runs or ret-

(cont. on p. 2)

INSIDE

Producers and ACTRA On Crash Course

No sooner was ACTRA explaining to its members and to press why negotiations with producers were breaking down, but the producers issued their own press release, chiding the union about debating the negotiations in public. For the most recent news and views, see pages 3 and 5.

Festival Fever In Canada

Plans have been released for Toronto's Festival of Festivals, and the city is gearing up for the September onslaught of movie-goers. Meanwhile, the fever that's catching in Montreal over the World Film Festival just might be fatal. For news from two cities, see pages 5 and 8.

The Biggest Package To Go

The long march toward the start date of **Bethune** is underway, and producers Kemeny and Héroux have taken a giant step and announced that the financing is in place. Although the co-production status is not certain (will it be a co-production, or simply receive distribution advances from Europe ?), Lawrence Nesis is guaranteeing the package. See page 3.

The Nets Are Set For Fall

The networks have released their fall schedules, and the CBC boasts a slight increase of Canadian programming. For an overview, see page 11.

CCFM Back On the Warpath

Some kinds of facts and figures have been hard to come by in the Canadian film industry of late. The Council of Canadian Filmmakers is about to release a study, evaluating the foreign participation in Capital Cost Allowance productions. The CCFM comes to the conclusion that nothing is being done to promote culture through these films. For a look at their statistics, see page 7.

CineMag every two weeks, to bring you the news

Additional Screens Aim At Stronger Distrib.

(cont. from p. 1)

rospectives... We have to go across the country, otherwise we won't get the films we want."

In other words, a repeat of the philosophy that has made their first operation a success. Drabinsky says 750,000 moviegoers visited Toronto's Cineplex in its first year, and box office totals are up 25 per cent in the first six weeks this year. Taylor and Drabinsky now plan to add three more screens to the complex by November.

"The concept is only going to get stronger," says Drabinsky. "We decided a year ago we could not stay stagnant. We had to move across the country to get buying power." That required refinancing and a search for new sites, which in turn brought new directors into the fold. Among them: Rudy Bratty, Q.C. (partner in the firm of Gambin and Bratty), John Daniels (board chairman and chief exec officer for Cadillace Fairview Corp. Ltd., a major developer), Harry Ginsberg (secretary, Twinex Century Theatres), Myron Gottlieb (president, Merit Investment), Harry Mandell, Q.C. (treasurer, Twinex), Richard Roberts, Q.C. (Drabinsky's law firm partner), Andrew Sarlos (president, Mackenzie and Sarlos, an investment counselling firm), and Max Tanenbaum (board chairman, York Steel Corp.).

Though Drabinsky declines to pinpoint figures, a newspaper report quoting Taylor sets the overall cost of the venture at about $10 million. Drabinsky says the venture capital arm of "one of the five major banks" is involved. And Cineplex Corp. is now associated with three of Canada's major developers in plotting site locations.

"We feel we will be a vital force for exhibition in Canada in ensuing years," says Drabinsky. "We have found our niche in the marketplace.

"With all my years in the business," says Taylor, "I'm not stupid enough to go into competition with Famous Playes or Odeon. We don't want to do so." Nevertheless, he says, there are good foreign and Canadian flicks "that can't get proper playing time because Famous Players and Odeon playing time is eaten up by the American distributors. So the independents (which include Drabinsky/Taylor's Pan Canadian Film Distributors Inc.) have to get in between the raindrops, as it were. They need an outlet for good films."

Cineplex's fare thus far has been a mix of second-run U.S. films and foreign fare. **Midnight Express, Clockwork Orange** and **The Deer Hunter** are highly-successful examples of the former, all accumulating solid grosses over lengthy runs. **Meetings With Remarkable Men,** which set a house record, Aussie films like **Storm Boy** and **Newsfront,** and European films such as the Hungarian **Rain and Shine. Italy's Tree of Wooden Clogs,** Britain's **The Shout,** the French/Italian/Irish co-production **Purple Taxi,** the German **Marriage of Maria Braun,** and Russia's **Queen of the Gypsies** are a few of the foreign-language flicks that have dotted the slate. A Yiddish fest featuring **Yiddle With His Fiddle** proved successful (the pic drew $24,000 during its run), as was the critically-acclaimed Canadian film, **The Rubber Gun.**

Drabinsky says the added screens will free up playing time for as-yet undistributed Canadian films, though not of the $5 million variety. He says substantial "preprint" costs militate against pickups of the more expensive productions, and the company will instead be focusing on lower-budgeted films, many of them French-language.

Fox Plans To Team Up With Astral In Fall

TORONTO — Indie distributor Astral Films Ltd. and 20th Century-Fox Film Corp. are now negotiating the possibility of a business association.

Fox's Canadian chief, Wayne Case, says the firms "are not ready to make an announcement," but adds that he expects to do so before the end of June. "We've just got to work out the details, but it will likely be very much like Columbia's relationship with Astral. It's the same kind of thing we have with BelleVue."

Nevertheless, says Case, "We have not told BelleVue we're leaving because it has not been determined."

At present, Columbia and Astral share quarters, not only at their Toronto offices, but at branch offices in St. John, N.B., Montreal, Winnipeg, Calgary and Vancouver. Fox's Canadian distribution, meanwhile, is handled by BelleVue, which now operates branch offices in St. John, Montreal, Winnipeg, Calgary and Vancouver.

CineMag was unable to reach either Astral topper Mickey Stevenson or BelleVue president Herb Mathers for comment by presstime. Sources close to Astral peg Oct. 1 as the date of the projected association. At that time, Fox is expected to move its personnel into the King St. offices occupied by Astral and Columbia.

Katz To Seminar

NEW YORK — Robert Flaherty Film Seminar, to take place at Wells College in Aurora, New York, is scheduled for August 16 to 23. This 26th seminar will be under the program direction of John Stuart Katz, Associate Professor at York University in Toronto and programmer of the Documentary Series for the Toronto Festival of Festivals.

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Projectionist Lock-Out Serving As Example?

OTTAWA — A projectionists' lock-out involving the city's top 30 theatres is into its third week with no end in sight.

A local theatre manager says the lockout could be a long one. The Toronto management for Odeon, Famous Players and Twentieth Century theatres will play tough with the city's projectionists in an effort to dissuade projectionists elsewhere in the province from getting any ideas, says the manager, who asked to remain nameless.

The theatre chains locked out the projectionists, Sunday, May 25, hours before the projectionists, who have been without a contract since 1978, were about to go on strike.

Jock Harris, business agent for the 34 locked-out workers, says he hopes the lock-out is a long one.

"I hope we're locked out until next Christmas," he says. "They locked us out. Let them suffer."

The projectionists, members of the International Alliance of Theatre Stage Employees and Motion Picture Operators, had voted unanimously to strike Sunday, May 25 at midnight.

But the union was informed of the lock-out at 6:35, Sunday morning. "They just beat us to the punch," said union president George Yemchuk.

Yemchuk suggested the chains had prepared for the lock-out for days. He said some theatres had even changed the locks on their doors last week.

The major issues in the projectionists' dispute are the theatre managers' gradual reduction of projectionists and the cutting of workers' hours.

"At Britannia 6 (a local multi-theatre complex), they wanted to have one man (instead of the present two) running six theatres. "It's ridiculous," says Harris. Yemchuk said that at Odeon theatres, projectionists work a total of 49 hours per week and that management wants to cut that to 45 and eventually 42 1/2 hours.

The lock-out is good news to Ottawa's five independent theatres — Managers there have reported increases in business of up to 300 per cent.

Bethune Funding In Place

MONTREAL — ICC-International Cinema Corporation of Montreal has secured full financing for the $25 million epic, **Bethune—The Long March**, which will be filmed in China, Spain and Canada over a 22-week period.

Denis Héroux and John Kemeny, principals of ICC, announced June 10 they have signed an exclusive fiscal agency agreement with Newhouse Securities Limited of Calgary, represented by its president, Lawrence Nesis, for a $20 million public offering early in 1981 for the **Bethune** movie, the most ambitious and prestigious production ever undertaken by a Canadian company.

The nationwide public offering by Newhouse plus the financial participation of the Canadian Film Development Corporation, the Institut Québécois du Cinéma and Famous Players Corporation and European coproduction arrangements assure the full financing of the $25 million **Bethune** production, which will feature international and Canadian stars, Héroux and Kemeny stated. Negotiations for distribution of the film have already begun.

Pre-production has started on **Bethune**, which is based on the life of the famed Canadian doctor who became one of China's foremost heroes. Principal photography will begin in February 1981, with internationally-renowned Canadian director Ted Kotcheff directing from a script by Ted Allan, Bethune's biographer. The film will be produced by John Kemeny and Denis Héroux.

"We are particularly pleased that Mr. Nesis, whose associated entities have been responsible for financing a large number of Canadian films, has entered into this agreement," Héroux and Kemeny commented.

"He is the most experienced person in Canada specializing in providing film financing, with a highly proven record, and our arrangement with Newhouse gives ICC the financial stability necessary to carry out such a huge production."

Both the Chinese and Canadian governments have given their approval to the production of **Bethune—The Long March.**

Kemeny and Kotcheff recently returned from China where they signed an agreement with the China Film Coproduction Corporation and the August 1st Film Studio for the shooting of the lengthy segment of the movie to be filmed in that country.

The scenes in China will be of an epic scale, involving thousands of extras and major battles over a rugged area of northern China.

Kothceff, now working in Hollywood, has the following films to his credit: **North Dallas Forty, Fun with Dick and Jane, Life at the Top, Who is Killing the Great Chefs of Europe? Two Gentlemen Sharing, Outback** and **The Apprenticeship of Duddy Kravitz**, the latter produced by John Kemeny.

ACTRA Gets Strike Vote Foreign Union Support

TORONTO — By a voting margin of 1451 to 137, members of the Association of Canadian Television and Radio Artists (ACTRA) have given union execs the mandate to call a strike.

The 6,500-member performers and writers union has been without an agreement with Canada's independent producers since March 31. Negotiations with the producers' reps have been underway on an intermittent basis since that time, and as of press time (June 9) were still in progress.

Producers' bodies involved include the Canadian Association of Motion Picture Producers (CAMPP), the Canadian Film and Television Association (CFTA), the Association des Producteurs de Film du Québec (APFQ), and the National Film Board (NFB). Lawyer Chalmers Adams reps all but the NFB, on whose behalf Guy Gauthier is negotiating.

ACTRA reps include Stephen Waddell and Margaret Collier.

The strike vote, called April 17, allows the union to call its members off any shoot involving the above organizations, effective June 4. When contacted by CineMag, ACTRA president Jack Gray said he didn't know which projects would be effected by such a strike.

Meanwhile, per an ACTRA press release, the British Actors Equity Association says if ACTRA is forced to strike it "will enforce clauses in its Agreements with the Independent Television (ITV) Companies and the BBC which cover strikes of foreign unions."

For their part, (again according to ACTRA), the Australian Writers Guild, the New Zealand Writers Guild, the Writers Guild of America (East), the Writers Guild of America (West) and the Writers Guild of Great Britain have stated support for ACTRA's position. In the event of an ACTRA strike, the unions "shall advise their members to withdraw and/or withhold services from the members of APFQ, CAMPP, CFTA and the NFB and other signatories to the Independent Production Agreement until ACTRA advises that the dispute has been satisfactorily resolved."

Meanwhile, Canada's producers reacted strongly to ACTRA's version of the negotiations and the present impasse. For their point of view, see page 5.

CBC Wins As David Takes First Prize

TORONTO — For the second time in as many weeks CBC-TV's half-hour film **David**, from the Man Alive series, has been honored. At last month's International Rehabilitation Film Festival in New York City, the film was first prize winner in the mental retardation category.

CBC television has won honors at the festival for four successive years. In 1979, certificates of merit were presented to 'the fifth estate' for **Four Women**, a special on breast cancer; and to **Coming and Going**, from The Nature of Things series.

Non-Commercial Groups Associate

TORONTO — A national association of independent filmmakers has been established, and participating regional bodies will be meeting in coming months to hammer out working papers to be presented at the Yorkton film festival in November.

Non-commercial filmmakers from across the country agreed to associate earlier this month at a meeting in Winnipeg spawned by prior sessions at Mont-Ste-Marie and Peterborough. Reps from such groups as the Atlantic Filmmakers Co-op, the Newfoundland Independent Filmmakers Co-op (NIFCO), the New Brunswick Filmmakers Co-operative, Saskatchewan Filmpool, the Winnipeg Film Group, Pacific Cinemathèque, Vancouver's Cineworks, Montreal's Association Coopérative de Productions Audio-Visuelles and Les Films du Crépuscule, fledgling co-ops from Kingston, Ottawa and Toronto, and organizations such as the Canadian Film Institute, Canada Council, the Council of Canadian Filmmakers (CCFM), and the Canadian Filmmakers Distribution Centre (CFMDC) were represented at the weekend-long session.

According to the CFI's Ted Riley, who attended the confab, most participants were reticent about association in lieu of the dangers posed by a "centralized bureaucracy" along the lines of the CBC or NFB. "We wanted to make sure that any organization formed would be totally representative, totally accountable to the regions," he reports.

After much discussion "around the issue" of a national association, the wind-up session focused squarely on the question, says Riley. "Sunday afternoon, we addressed the problem of how an organization should be structured to best represent the people in it. We finally arrived at the point of the lowest common denominator of association." In other words, de-centralized association accentuating regional autonomy.

Quebec's independents will constitute an equal partner with the national association, in a manner not unlike Premier Lévesque's sovereignty-association proposal.

Meanwhile, five committees have been formed to study facets of the association. Their reports (or working papers) are due for

(cont. on p. 19)

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Production Notes

Baxters Move To North

TORONTO — Acknowledged last year in the U.S. as one of the more innovative concepts in television programming, **The Baxters** has moved to Canada for its second season of production.

Wilks & Close Productions Inc., previously associated primarily with Variety and Music series (e.g. **The Palace Presents**) are diversifying their product with this show, which they are producing in association with Boston's BBI Communications Inc.

The first segment of the half-hour show depicts a sit-com situation built around the Baxters facing a personal or societal issue commonly found today.

Producers Wendell Wilks and David Close are aiming for Canadian and U.S. syndication with the talk-back program.

The Canadian cast includes Sean McCann and Terry Tweed (as Jim & Susan Baxter), with ACTRA Award-winning Sarah Torgov, Sammy Snyders and Megan Follows as the children.

CBC-TV's Ray Arsenault is at the helm, while the pilot script is by writer Jerry Ranow (**Happy Days, Welcome Back Kotter**). Television executive Chet Collier is executive producer.

Production of **The Baxters** is at Toronto's Magder Studios, where the **Tribute** movie set was purchased. Theme music was composed by Jim Mancell and Associates of United Media.

Norman Lear discovered **The Baxters** on BBIC's Boston outlet, WCVB-TV. It is currently syndicated in 51 major U.S. markets.

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Melanie Underway

TORONTO — Simcom Limited's $4 million feature **Melanie**, began principal photography here June 2. A spokesman reports that shooting will continue for five weeks before moving to Los Angeles.

Pic's cast includes Glynnis O'Connor, Paul Sorvino, Burton Cummings, Trudy Young, Layne Coleman and Jamie Dick.

Based on a screenplay by Robert Guza Jr. & Richard Paluck, pic is under the direction of Rex Bromfield. Peter Simpson produces and Richard Simpson serves as exec producer.

A press release described it as "the story of a young woman's struggle to overcome illiteracy and regain custody of her young son." Along the way she falls in love with a singer/songwriter fallen on lean times.

Douglas Joins Art of Deceit

MONTREAL — Two-time Oscar winner Melvyn Douglas has been signed for a major role in **Art of Deceit** (formerly called **French Kiss**) now filming in Montreal.

Set in the high-flying art world of connoisseurs and con artists, **Art of Deceit** stars Wayne Rogers, Marie-France Pisier, Samantha Eggar, Lloyd Bochner, Patrick Macnee and Gloria Carlin. Also featured are Allan Magicovsky and Jane Fellows.

Directed by Roger Vadim, the scenario was written by Lionel Chetwynd from a story by Jean-Yves Pitoun and Chetwynd. Filming began in Montreal May 13 and will continue for nine weeks, the last week in New York.

Pay TV and Satellites

Cablecom Controls, Govt. Defies

VANCOUVER — Canada's only to-the-home pay television company has unveiled a plan enabling subscribers to prevent their children or babysitters from watching adult films.

Ian Mccallum, Executive Director of Cablecom Corporation (which operates the service through Teletheatre affiliates in Saskatoon, Regina, and Moose Jaw, Saskatchewan), told the Canadian Cable Television Association that his firm will sell and install Parental Control Locks for $25.

Key locks are attached to the cable at the back of the television set and lock off only the pay channel. The key can only be removed when the mechanism is locked off.

Teletheatre provides feature films and specials to subscribers, uninterrupted by commercials, uncut and unedited. The service has been in operation since January 1.

Recently, the service came under fire in the provincial legislature for including the movie **Pretty Baby**, banned from Saskatchewan and Ontario theatres two years ago, in a monthly program guide. Teletheatre subsequently decided not to show the film.

■

VANCOUVER — A provincial government minister who hopes to use satellite signals to set up an educational TV system in this province has openly defied federal regulators by receiving U.S. signals via a dish antenna on the front lawn of the B.C. legislature.

Communications Minister Pat McGeer reportedly secured a temporary licence from the Canadian Radio-Television and Telecommunications Commission (CRTC) to receive solely CBC programming from Canada's Anik satellites. However McGeer has since transmitted U.S. signals via the dish from the American Satcom satellites.

McGeer is quoted in one newspaper as saying "the law is an ass" for not allowing transmission of U.S. signals if no financial gain is involved. B.C. residents living in remote coastal communities or northern camps have been receiving U.S. programming via the dish antennas despite protests from the CRTC.

CRTC chairman John Meisel has stated that the regulating body will prosecute violators, even though the U.S. signals are sometimes the only ones available to residents. McGeer, in turn, denies that receipt of the signals contravenes any laws, and says removal of all restrictions on use of the dishes by non-profit groups is essential to his plans for the educational channel.

■

VANCOUVER — TVOntario, television arm of the Ontario Educational Communications Authority (OECA), and the Cable Satellite Network (CSN) have joined hands in a move to exploit the childrens' programming market.

A deal between the two entities calls for TVO to supply four hours of childrens' programming per day to the cable consortium over a two year period. Aimed at three to 12-year-olds, the service — dubbed Galaxie — will launch Sept. 15 on a special cable channel.

Terms of the deal call for all profits to be returned to TVO for use in future childrens' programming plans.

Professional Directory

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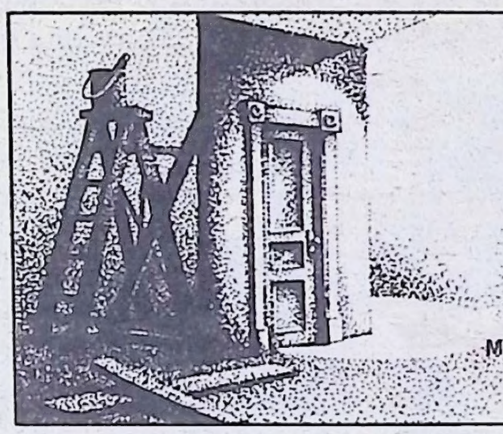

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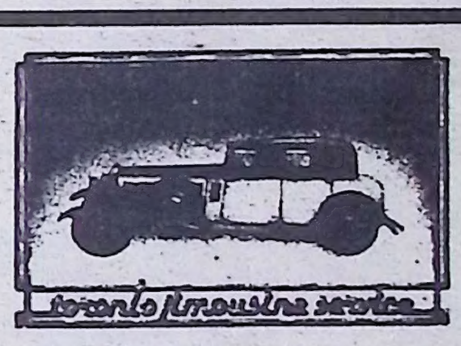

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Producers: The Facts And Just The Facts

TORONTO — Canada's producers reacted strongly in early May to ACTRA's "going public" about negotiating difficulties. In a press release, issued to set the record straight, they stated that "beginning negotiations... are always difficult even when carried on between small groups." Carried the debate to the public arena renders them even more difficult, maintain the producers.

Negotiations were undertaken with ACTRA by the Independent Canadian Producer Associations, composed of the Canadian Motion Picture Producers (CAMPP), the Canadian Film and Television Association (CFTA), the Association des Producteurs de film de Québec (APFQ), and the National Film Board of Canada. This is the first time that all the above associations have negotiated at a single table with ACTRA.

Below, CineMag has printed the six "facts" which the producers wanted to make clear and the closing comments, contained in their press release.

Here are the facts:

1. The most significant point ACTRA has chosen to neglect in its public statements is that the Producer Associations have offered increases far in excess of those produced by ACTRA. These increases were offered among other reasons to compensate for just those items which ACTRA Scope would seem to indicate as unfair requests by Producers and is the context in which some of these requests have put forth by the Producers.

2. The Producers proposal for a nine-hour work days was made for the following reasons:

(a) In day-to-day production, there has been a long standing difficulty in co-ordinating performer and technical crew schedules.

(b) Therefore, when ACTRA suggested withdrawing the present clause which allowed for the payment of straight time on 1 hour travel time and 1 hour make-up time which was not computed in the days work, the Producers suggested the nine-hour day as a solution (bearing in mind the increase in pay scale).

3. In the past ACTRA Independent Production Agreements terms have ranged from twenty-four to forty months; a pattern, but by no means a tradition. In the opinion of the Producers, a five year agreement would allow for some needed settling in the industry and a reasonable period of time for the new terms and conditions to work. This period did not contemplate frozen term or pay scales. In fact the Producers proposal included annual cost of living increases.

4. The Producers suggestion of allowing extras to speak up to one line of dialogue (i.e. a cab driver who might simply say "thanks for the tip") was in fact a response to the ACTRA proposed elimination of the category of "Actor". This elimination would up-grade all performers other than extras to the level of "principal". The Producers proposal allows some minimal flexibility in this area.

5. The Producers have not repudiated the support of David Perlmutter (President of CAMPP) of a new approach to non-Canadian work permits. This specific statement was an endorsement of the principle of objective standards for the issue of such permits. This principle remains part of the Producers proposals. This disagreement is only with the speed at which the final ACTRA goals should be reached, not a disagreement with the goal itself. The present Producers position contemplates a three year (including 1980) process to achieve this goal.

6. The Producers proposal for residual payments, even based on minimum fees, was constructed in such a manner as to guarantee more money to performers and writers up front than they currently receive. The present state of the production industry in Canada leaves Producers very much at the mercy of U.S. distributors usually making it impossible even to determine what revenues are derived from specific sources. Thus a general residual proposal tied to sources of revenue is impractical in the current state of the industry.

Being aware of the rapidly changing technological innovations in distribution, the Producers have indicated the desire to maintain flexibility in this area and have, in fact, suggested a continuing process of discussion with ACTRA — even during the term of a new contract — to arrive at an effective and appropriate means of calculating and paying residuals.

The Producers have no quarrel with the comment that "Members of ACTRA who write and perform in films and television programs have a huge stake in the development of an accomplished and prosperous Canadian production industry . However, it must be borne in mind by the members of ACTRA that the Producers themselves have an enormous stake in developing an industry which can carry on with positive far-reaching international effects.

Collectively, both ACTRA and the Producer Associations can work together to realize this common objective. A "new regime" is one that is contemplated to fulfill the requirements and goals of both groups. Such a "new regime" can be successfully negotiated and implemented.

We look forward to the continuing of negotiations with ACTRA.

Fest Controversy Grows

MONTREAL — Despite reassurances from director Serge Losique that the World Film Festival and Market will take place as planned this year, concern is growing in the city about the welfare of the WFF.

On the CBC-radio program Daybreak June 12, Guy Fournier, president of the Institut Québécois du Cinéma said that the festivals' backers wanted a more open festival formula; one which would permit a broad participation in what is, for the moment, a one man show.

Things came to a head on June 5 as the provincial Minister of Culture, Denis Vaugeois held a press conference and suggested that this year's festival be called a "transitional festival", and that the structure of the event be re-evaluated thoroughly before 1981.

The press conference was the culmination of many months of discussions between agencies and organizations interested by the festival: the Institut Québécois du Cinéma, Ottawa's festival bureau, the City of Montreal, the various professional organizations and, finally, the organizers of the festival. Pierre Goyette is chairman of the board of the WFF and Serge Losique is its president and general director.

The situation was brought to a head by the non-participation of the province in the financing of this year's festival. Although Losique announced some months ago that long-term financing was in place, guaranteed by the three levels of government (federal, provincial and municipal), the province had not approved of the festival in its present form. Vaugeois told the press that his consultations with industry members had led the government to conclude that it should not support the WFF this year in its present form.

Many factors have led to dissatisfaction with the WFF among those interested. Vaugeois mentioned that the budget presented by Losique was neither "realistic nor practical". An initial budget pegged expenditures at $1.3 million; a revised budget was for $850,000 of which $326,000 would help finance the film market. Repeatedly, Vaugeois spoke of the necessity of structuring a festival which would be in keeping with the size and possibilities of the province.

The Minister also stated that the reports on the numbers of participants and on the transactions at the Film Market last year were received "with great scepticism" on the part of the ministry. In some cases, a single market transaction was counted twice (once as a 'sale', once as a 'buy'). In other cases, the entire staff of certain agencies were counted as 'participants' at the Market though all did not attend the festival.

Popularly, the WFF has been accused of not being of particular importance to the film industry in Quebec. Although all agree that the international aspect of the event is important, the industry hopes for an event which will provide greater opportunities for the films made in Quebec.

The critics and film directors were boisterous in their criticism of the festival in this regard, mounting a semi-boycott of the event over the past few years. This year, the Institut and the ministry joined in the criticism. Vaugeois commented that it is not his role "to pay so that buyers from France can come to purchase American films".

A compromise has been suggested which would permit the transitional festival to take place, and it was outlined in a telegram from Guy Fournier, president of the Institut to Vaugeois. The Minister confirmed that the province would be willing to support such a festival.

The modifications recommended are the following:

1. A committee is to be founded to "define a new concept" for the festival. It should begin deliberations as soon as this year's fest is over and should come up with an original and pertinent structure.

2. To publicly call this year's festival one of "transition" to make clear to all the changes which will follow.

3. In keeping with the transitional nature of the event, to reduce the budget substantially. Monies accorded the fest this year are not to pay for past deficits.

4. To suspend the film market this year because its worth has not been established and because the Venise fest provides serious competition. (Nevertheless, all agree on the importance of a market formula in the new structure.)

5. To state clearly to the WFF that support from all three levels of government will only be forthcoming if the above recommendations are accepted.

At presstime, negotiations were still continuing with the WFF about the suspension of the market. Losique was reported to feel that it was absolutely essential to the fest this year.

In closing, Vaugeois reiterated the conviction of the provincial government that "an international cinematographic event" must be held in Quebec each year which reflects the aspirations and possibilities of the native film industry. "If the WFF cannot fill that mandate, we would be willing to encourage the creation of another event. But not at any price."

Last year, the provincial government covered 39% of the total budget of the festival. Fournier estimates that total public funding covers 80% of the festival's budget.

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CFI Tours Hallis Coast To Coast

TORONTO — The second of the Canadian Film Institute's regional tours of Canadian films began earlier this month in Halifax.

The programme, a one-evening tribute to Montreal filmmaker Ron Hallis, will play 10 Canadian cities over a seven-week period. The tour is being coordinated by the CFI's Toronto office with the assistance of Frank Taylor, Gypsey Pictures Inc., the distributor of Hallis' film package.

A documentary filmmaker with his own film editing, sound mixing, processing and printing plant, Hallis was instrumental in setting up the recently-inaugurated National Film Institute of Mozambique (see Cinema Canada no. 62). Over the past two years, Hallis and his wife Ophera (editor and still photographer) have set up filmmaking facilities in the small east African country. Part of the result is a new trilogy of half-hour documentaries on the joys and trials of filmmaking in Third World Africa.

Two-thirds of the trilogy is featured in the programme, which also includes a photo exhibition of life in Mozambique by Ophera Hallis. Screenings began May 15 in Halifax, followed by a tour of Charlottetown, Kingston, Toronto, Winnipeg, Saskatoon, Regina, Calgary, Edmonton and Vancouver.

This is the second of the CFI's regional tour packages. The first, featuring André Blanchard's **L'Hiver Bleu**, completed a ten-city tour in Calgary several weeks ago.

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In Transit

The pace of advertising/publicity staff changes at the major distributors has been fast and furious of late.

Latest shuffles have Columbia's advertising co-ordinator, **Zinat Nuraney**, departing for a post with J. Walter Thompson Co. Ms. Nuraney, with the distribbery for the past 18 months, becomes an account exec in media buying, bearing responsibility for the ad agency's Burger King account. Her replacement at Columbia is **Donna Weinberg**, formerly an assistant to ex-Warner Brothers ad/pub chief, **Bob Richmond**. Richmond, of course, was replaced at his post June 1 by former 20th Century-Fox ad/pub director, **Dianne Schwalm**. Ms. Schwalm, in turn, has been replaced by ex-Odeon staffer, **André Beauregard**.

A second change involving Columbia and Warners has **Mary Pat Gleeson** departing her post as an assistant to Columbia's ad/promo chief, **Rhonda Bryant**, with **Eliza Fernandes** (formerly a publicity secretary at Warners) taking her place. Ms. Gleeson is bound for BelleVue, where she takes over that firm's publicity department. BelleVue's **Kim Painter**, meanwhile, is upped to advertising head. The late **Gerry Collins** formerly handled both duties.

Both Ms. Weinberg and Ms. Fernandes assumes their new duties effective June 9, a spokesman confirms. Their vacated posts at Warners have been filled by **Mary Sinclair** and **Natalie Anaral**, respectively. Latter two took up residence June 4.

In our last issue, In Transit reported that **Stuart Aikens** and **Claire Walker** had gone their separate ways, with Ms. Walker forming a new casting agency in partnership with **Diedre Bowen** — Walker-Bowen Inc. What we didn't report is that Aikins and his staffers of the past 18 months, **Ross Clydesdale** and **Michael Henderson**, will remain as a team, together constituting Canadian Casting Associates. Clydesdale and Henderson are now full partners in the company.

The Canadian Film and Television Associates (CFTA), which recently held its annual general meeting, has announced its new exec officer and board of directors slate. Heading the association as president is Nielsen Ferns' v.p., **Pat Ferns.** Ferns was second-in-command in the previous slate under then prez **Findlay Quinn**, who now assumes the title of past president.

Elected vice-president of the association, now in its 32nd year, is **John Ross** of J.T. Ross Associates Ltd., Toronto.

At CBC's television news department, there's a new specialist in social affairs coverage. The newly-created post has been filled by **Marguerite McDonald,** formerly CBC Radio's parliamentary reporter for the news program, The House. Ms. McDonald will report for the web's national television news programs, including The National. Appointment is effective June 1.

Also at the public network, a couple of other reassignments have occurred. **Pat Brown**, formerly a Montreal-based CBC Radio reporter, becomes the web's London bureau chief. He replaces the departing **Hal Jones**, London bureau head since '77 who now moves to CBC's Moscow bureau. In a third move, the CBC announces that current Moscow reporter **Dennis Baxter** will return to the Ottawa bureau.

At the Canadian Film Development Corporation (CFDC), still without a permanent exec director in the wake of Michael McCabe's exit last month, there's a new production analyst. **Ian McDougall**, who until recently was involved with November Gale Productions, is the new man. He took up the post early in June.

And from the Canada Council comes word, not of impending change, but of change forestalled. **Walter Learning**, who announced several weeks ago that he would be leaving the Council, has decided instead to remain as its Theatre Officer. Per a Council statement, Learning had intended to move back to New Brunswick in June to work on some writing projects. He's been Theatre Officer with the funding body for two years.

Finally, York University reveals that **Lionel Lawrence**, a theatre scholar and cultural animator from the Maritimes, has been named as the school's dean of Fine Arts. Lawrence, formerly the chairman of Dalhousie's theatre school, replaces ex-head **Joseph Green**, now on sabbatical.

In Lotus Land, upward mobility abounds. From 20th Century-Fox comes word of three promotions: **Patricia Hutchinson**, formerly marketing services administrator, is upped to a new post as manager of field operations; **Walter Swanson**, ex-chief production counsel in the feature film division, is promoted to the position of vice-president, production legal affairs, feature division; and **Jerome Sussman**, former chief distribution and marketing counsel, becomes v.p., distribution/marketing legal affairs with Fox's feature film division.

At Columbia, **Barb Steinberg** moves up to assistant manager, sales control under **Art Raybin**. She's been with Columbia Pix International since '70. **John Byers** also moves up a notch — to post of coast exec story editor with Columbia Pictures, replacing the departed **Susan Morzbach**. Byers began as a reader six years ago. A final Columbia change has **Arnold Messer** joining the firm as senior v.p. for studio legal affairs. Messer was most recently with Viacom.

Roger Smith, Warner Communications' v.p./director of investor relations since '74, is promoted to corporate affairs vice-president; **Geoffrey Holmes** takes over Smith's old post. And in Warner Brothers' ad/pub department, there's a number of shuffles: **Amy Einbinder** becomes advertising/publicity administration manager; **John Dartigue** becomes a senior assistant to worldwide ad/pub v.p. **Sandy Reisenbach**; **Gayle Reuben** is upped to staff assistant; and Bob Friedman assumes new duties as an executive assistant. Abroad, Warners' ad/pub department reports one change: **Zakiya Powell** has been pegged assistant ad/pub manager for the firm's European operations.

At Paramount, two changes are in the works. **Dawn Steel** is now v.p., production, after a stint as merchandising and licensing vice-president. She's been with Paramount since 1979. And **Brenda Mutchnick** is now v.p./studio relations, moving from her old spot with the distribbery's educational arm.

United Artists, meanwhile, divulges two shifts: **John Chissick**, managing director of UA's British operations, has resigned after a two-year stint; and **Bret Dicker** takes over the firm's Chicago publicity department, replacing **Ellen Davis**, who's now based in L.A.

A final change has **Ed Russell** moving to a new role as exec assistant to Charles Glenn, currently the firm's worldwide advertising/publicity/promo chief. Russell was previously AIP's co-op advertising/field promo director.

Obituary notices this issue are filed for Yiddish actress **Ida Kaminska**, 80, two-time Oscar actress **Ida Kaminska**, 80, two-time Oscar-winning sound director, **Gord Sawyer**, 75, Academy Award-winning cinematographer **Ray Rennehan**, 84, Welsh actor **Hugh Griffith**, 67, and for **Ina Mae Autry**, 69, wife of music/film star, Gene Autry.

Council of Canadian Filmmakers

Study Focuses On Canadian Cultural Fact

TORONTO — "In the past five years, we have been bombarded with talk of economic realism... Perhaps what we need is a little more vision and a little less economics."

That from the Council of Canadian Filmmakers' (CCFM) Sandra Gathercole, who presented preliminary results of a lengthy and exhaustive study on the effects of the Capital Cost Allowance May 28 at the Council's sparsely-attended annual general meeting.

Gathercole maintained that the CCFM study confirmed what many industry critics have long been saying: that the CCA has upped production, but has not aided the fundamental distribution/exhibition problems that keep Canadian films from theatre screens. Nor has the 'boom' resulted in more than a handful of films that are either commercially viable or competently made, she said.

"What has been encouraged in the past year are not even good films in any nationality," charges Ms. Gathercole. "We seem not to have learned that Americans can make American films better than we can." While debate went on over the wisdom of a commercially viable, as opposed to a culturally relevant industry, "We may well have ended up in the last two years with neither," she says.

The preliminary report follows an earlier CCFM study on co-productions presented several months ago. It has been in preparation for the past 18 months, and was to have been presented in full at the AGM, but delays forced it back, CCFM exec director John Sharkey, who has been working on the report for most of the past year, now says the balance of the study should be available sometime this month.

The report covers the period between Jan. 1, 1978, and Dec. 31, 1979, during which some 83 features were made under CCA provisions.

Gathercole says the report indicates that the production 'boom' has not resulted in a proportionate 'boom' in Canadian creative talent, nor has the CCA stimulated a proportionate amount of production activity in Quebec, where close to two-thirds of the features made are produced without the benefits of the CCA. "Certainly the most dramatic effect of the CCA has been in the English-language industry."

And despite the vast increases in production, the industry still rests on very precarious ground, says Gathercole, with Canadian films fighting an uphill battle against studio-backed U.S. productions which, fed through their respective American-based distribution arms, hold a continuing position of power over Canadian theatre chains. Further, little has been done to better the economic position of the production sector by way of access to revenues garnered via satellite or pay TV, both of which remain in limbo in lieu of CRTC indecisiveness.

The cultural relevance of the productions has also been a flop, says Ms. Gathercole. "In cultural terms, the films we have been producing are not recognizably Canadian." Despite the imposing number of productions and the equally imposing value of their budgets ($229 million), says Gathercole, "it would be hard to name a handful that can compare in relevance to the hard core of 'little classics' we turned out in the early '70s."

Using a five-to-one recoupment ratio, an industry standard, to measure the total box office returns needed to recoup on our $229 million production investment, Gathercole says Canadian productions must do upwards of $1 billion in business if they are to return their money. "And we may be making not only too expensive, but too many films," she adds, stating that Canada's 57-film output in '79 exceeds 50 per cent of the 99-film production output during the same period by Hollywood's majors.

The Canadian Film Development Corporation (CFDC) has used as the premise for its activities the need for access to the American market, says Gathercole. Canadian producers have failed to recognize the nature of that market, however, one that she calls "the most xenophobic of all markets but Red China and Albania."

Gathercole says a distrust exists in Quebec of the Anglo-Canadian industry and of English-speaking Canadians as a whole, who appear to lack any meaningful sense of identity and exist in an apparently "culturally vaccuous environment."

She says the guiding philosophy of the new CFDC exec director (the post has been vacant since the exit last month of Michael McCabe) will be a key to the industry's future direction.

CFDC board chairman Michel Vennat, on hand at the CCFM meeting, applauded the role of the Corporation in stimulating production growth, and said less competition from other tax shelters in 1980 should help film investment. Despite the widespread criticism of the quality of many Canadian films, said Vennat, "there's no reason despite the difficulties to be downcast and negative."

Asked whether or not the CFDC should take a greater role in helping untried young talent develop, Vennat said the Corporation has been talking with a production house about working with young producers. He declined to divulge which production company.

Statistical Summary of Findings

C.C.A. Films	English		French		Official Co-Productions		Totals
1978	17	27 p.c.	1	11 p.c.	8	62 p.c.	26
1979	44	73 p.c.	8	89 p.c.	5	38 p.c.	57
Total	61	100	9	100	13	100	83
Financial Information							
Budget Range	$100,000 - $8.5m		$260 -.700,000		$990,000 - $13m.		
Average Budget	$3m		$425,000		$4m.		$2.6m.
Total Budgets	$172.12m.		$3,83m		$53.17m.		$229.1m.
Public Offerings	28	45 p.c.			Can. Average Part - 46 p.c.		
CFOC Participation							
Average	$257,000		$156,000		$250,000		$250,000
Total (Films)	$9.15m. (33)		$933,000 (6)		$2m. (8)		$12,08m.
Distribution Rights Sold							
Domestic	36	58 p.c.	6	66 p.c.	8	62 p.c.	50
U.S.	21	34 p.c.	1	12 p.c.	5	38 p.c.	27
U.S. Television	8	16 p.c.	0	0 p.c.	2	15 p.c.	10
World/ Sales Agent	41	67 p.c.	4	48 p.c.			
Foreign Participation							
For. & For/Can Exec. Prod.	17	27 p.c.	0	0 p.c.	8	62 p.c.	25
For. & For/Can in 6 Roles							
Director	6	10 p.c.	0	0 p.c.	9	70 p.c.	15
Script	20	31 p.c.	0	0 p.c.	12	93 p.c.	32
D.O.P.	5	8.6 p.c.	1	11 p.c.	7	53 p.c.	13
Art Director	1	1.6 p.c.	0	0 p.c.	7	53 p.c.	8
Editor	4	6.4 p.c.	0	0 p.c.	6	46 p.c.	10
Music	5-10	—	0	0 p.c.	7	53 p.c.	
Average Points	7.7		9.9		3.2 (theoretical)		—
Foreign Acting Talent							
First Lead	40	64 p.c.	0	0 p.c.	7	53 p.c.	47
Second Lead	33	54 p.c.	0	0 p.c.	11	85 p.c.	44
Top Four Leads	102	41 p.c.	0	0 p.c.	32	62 p.c.	134

Cash To Minister

FREDERICTION — An Appeal Court here has upped a defamation award to a former New Brunswick justice minister even though a legal action against the broadcaster that caused the suit has been dismissed.

The New Brunswick Court of Appeal increased the award to former minister John Baxter from $1,000 to $10,000, while simultaneously dismissing the action against the Canadian Broadcasting Corporation due to a technical error. Contrary to stipulations set out in the Crown Liability Act, CBC was not served notice of the suit 90 days before the court action actually commenced.

The suit arose over a news item on CBC-TV's Fifth Estate program that aired in April of 1977. Hosted by program regular Eric Malling, the item dealt with investigations into political fund raising and alleged kickbacks in the province. Both Malling and the CBC were named in the action.

Fest of Fests Reveals Plans, Accents French Pic

TORONTO — Preliminary program plans for the fifth annual Festival of Festivals were released May 16 by Festival Director Wayne Clarkson.

Initial programmes planned to date include:

Gala Presentations: This programme will present gala screenings of 10 major Canadian, American and European films, each followed by a Festival-hosted reception. Like last year, the programme of Gala Presentations will consist of one film per evening.

Contemporary French Cinema: Maintaining the tradition of highlighting a national cinema each year (1976: Germany, 1977: Quebec, 1978: Australia, 1979: Sweden), the Festival announces a tribute this year to the cinema of France. Co-sponsored by the French Government Film Office — Unifrance, and supported by both the French Embassy and Consulate, a series of 10 new feature films will be presented at the Festival accompanied by an official French delegation comprised of leading filmmakers, performers, industry representatives and government officials. Names have yet to be announced.

Critic's Choice: Programmed for a third year by film critic David Overbey, this series will promote films of an 'alternative' nature, both within Canada and internationally. The Festival has expanded this series from 9 to 18 films this year.

The Godard Phenomenon: A special 'mini-festival' series will present a retrospective of the work and films of Jean-Luc Godard. Similar in size and scope to the "American Nightmare" series of '79, it will include a package of 50 films comprised of those that influenced Godard, an overview of his achievements and a sampling of films derived from his use of the media. A panel discussion of filmmakers and critics will also be part of the retrospective. Programmer for the series will be Peter Harcourt of Carlton University.

Independent Productions: Fest will present independent productions from North America and around the world. Filmmakers will be present for a series of craft conferences on the problems inherent in independent lower-budget productions. Series will be programmed by John Katz, Associate Professor of Film at York University. Katz's Beacon Films also released **Best Boy**, last year's big festival success.

Documentaries: Designed to showcase exemplary achievements in documentary filmmaking, emphasizing new films from around the world.

Katz has been invited to again act as programmer.

Buried Treasures: This annual series will offer 9 "buried" films selected by a film critic as his/her favourites. Programmer for this series will be named shortly.

Trade Forum: As reported in CinéMag no. 37-38, an expanded 6-day Trade Forum will be held at Toronto's Park Plaza Hotel, September 5-10, in conjunction with the Festival. Forum will focus on the marketing of all film components — from film packaging and current marketing research techniques, to merchandising, distribution and exhibition. Most recent information on the technology of Pay-TV, satellite transmission and home video systems will be highlighted as well.

Official Headquarters for all activities and guest accomodation for the 10-day Festival will again be the Hotel Plaza II. Trade Forum headquarters will be the Park Plaza Hotel.

The Fest also announces that a limited series of all-inclusive Festival passes are now on sale for $75 ($90 after August 1). Individual program passes and tickets will be available at a later date.

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Trade Winds

HOLLYWOOD — Producer Bob Cooper (**Running, Middle Age Crazy**) has opened an office here amidst plans to shoot two pix within the next few months. Cooper, now partnered with Gurston Rosenfeld of the Guardian Capital Group Ltd., has also hired Michael Meltzer as his L.A.-based creative affairs v.p. as part of a scheme to de-nationalize his producing activities. Among pix slated for production are Bells, a suspense effort to roll in August (with Colbert Productions), and a comedy, Utilities, skedded for a September start. Others are in development, several of which will be produced in association with Stanley Colbert. Cooper's partnership with producer Ron Cohen dissolved several months ago, and the latter has since announced elaborate corporate re-restructuring plans of his own.

CANNES — Accounts in the daily press of the critical reception given Canadian flicks at the just-completed Cannes fest were invariably negative. Canadian critics, in fact, pointed to only a handful of domestically-produced films that earned reserved approval, including **Circle of Two, Mr. Patman, Middle Age Crazy, Surfacing**, and **The Lucky Star.** For the record, Variety's post-Cannes reviews registered similar verdicts with most of the above; **The Lucky Star** and **Middle Age Crazy** were applauded most loudly. Earning condemnation is **Double Negative** ("a mystery-thriller of tremendous complexity which is severely hampered by an absence of logic"). Interesting footnotes: **Out of the Blue,** the Dennis Hopper film that provoked unprecedented nastiness among Canadian critics, was given a surprisingly strong review by Variety; and John Guillermin, the $700,000-plus director of **Mr. Patman**, was blamed for damaging the commercial prospects of Bill Marshall's film through "pedestrian directing."

HOLLYWOOD — **The Shining**, which also failed to pass Variety's critical surveillance, has turned in a strong opening performance nonetheless. The Stanley Kubrick horror pic pulled in $622,337 in its first three days at 10 New York/L.A. theatres. Warner Brothers, which is distributing the film, subsequently called the film its strongest opener ever on a per-house basis, surpassing even **Superman**. On a daily basis, the pic drew the following box office: Friday ($157,816), Saturday ($161,872), Sunday ($164,819), and Monday ($137,820). Starring Jack Nicholson and Shelley Duvall, **The Shining** opens in Canada June 13, backed by a massive ad campaign.

LOS ANGELES — A 16-week shooting sked launched here May 5 for Mel Brooks' **History of the World — Part One.** The Fox release, written, directed and produced by Brooks (**Blazing Saddles, High Anxiety**), features lavish sets and costumes reminiscent of musicals from Hollywood's Golden Age. Cast includes Richard Pryor, Dom DeLuise, Madeline Kahn, and Cloris Leachman, among others. Location shooting will take place in England.

FRANKFURT — Sex is selling like never before at German theatres in the wake of liberalized pornography laws introduced about five years ago. The 170-odd West German theatres specializing in soft or hard core porn pulled between $25 and $30 million in box office revenue last year alone. That translates to some 10 million paying customers, enough to justify the existence of no less than 22 distributors plying the porn market. Much of the product is U.S.-produced, with the balance locally produced or imported from the Far East. In a first, the West Germans are now involved in an international porn co-production with the Swiss. Pic is titled **Girls and Girls and Girls.**

SYDNEY — Australians are like North American TV-watchers in at least one respect: they want less advertising. Initial results of a recently-commissioned survey conducted for the Australian Broadcasting Tribunal show that fully 79 per cent of the nation's adults desire less product-pushing on the airwaves; ony 19 per cent assessed the current amount as acceptable. Another bone of contention is advertising for the childrens' market. When questioned about ads in the 4-5 p.m. slot, traditionally a childrens' viewing hour, 31 per cent of respondents said there should be none; 46 per cent wanted less; and less than one in five (18 per cent) approved of present levels. Viewers also objected to advertisement of any sort in certain instances (e.g. if the product is an alcoholic beverage, a sanitary napkin or contraceptive).

CANNES — One of the major success stories for Canadian films at this year's Cannes festival was a multi-pic sale, via International Creative Management (ICM), to Gaumont Italia. ICM's David Raphel sealed the deal with GI's Renzo Rossellini. Though figures were not divulged, Rossellini reportedly termed it "a multimillion dollar deal." Among pix involved: **Atlantic City, U.S.A., Surfacing, Circle of Two, High Point, Girls, Mr. Patman, Fantastica, It Rained All Night the Day I Left,** and pre-sales for the yet-to-be-produced **November Gale, Adam Resurrected** and **Gandahar vs the Metal Warriors.**

MINNEAPOLIS — A cable TV franchise ordinance, drafted by Minneapolis City Council after a messy and lengthy battle between competing bidders, is no closer to final approval from the Minnesota Cable Communications Board than it was months ago. The board, which must approve all such applications before a franchise can get off the ground, referred the proposed law to the state public hearing examiner after a recent review. The examiner's review, in turn, could take months to complete. City council awarded a 15-year franchise to Northern Cablevision, a subsidiary of Storer Broadcasting Ltd., only after reversing an earlier decision to award the franchise to Minneapolis Cablesystems, a partnership owned largely by Toronto's Canadian Cablesystems Ltd. (CCL).

Schellenberg Is Coffin, "Wrongly Accused"

TORONTO — One day last fall at Quebec's Bordeaux prison, a sturdily-built ex-boxer was led from his cell, his head covered with a hood, his wrists bound by handcuffs.

Accompanied by the prison chaplain, surrounded by guards, he made his way to a nearby room. Once inside, a heavy cast iron door clanged shut behind him. Some of those present, it's reported, were unable to stomach the ensuing scene and left.

Convicted murderer Wilbert Coffin never did leave that room alive. He was hanged there 24 years ago, with some of those very same guards in attendance.

"Coffin was an ordinary man, everyman," says actor August Schellenberg. "He was a prospector who had a dream of getting rich. We all have our dreams."

Schellenberg's dream was to become an actor, and so it was that he relinquished the ring (where he had the unique privelege of having his nose flattened on three occasions) in favour of the stage. That decision, prompted by a Time magazine story on Canada's National Theatre School, launched a career that has seen Schellenberg perform on every major stage coast-to-coast. His television credits include two highly-acclaimed dramas with CBC's For The Record series, **The Homecoming** and **They're Drying Up the Streets**. And his feature credits (Don Shebib's **Rip Off**, the NFB's **One Man**, Cooper/Cohen's **State of Shock**, the recent United Artists release, **Bear Island**, and the upcoming action pic, **Death Hunt**) are capped by his lead performance in **The Coffin Affair** opposite Micheline Lanctot.

The $650,000 film, directed by Jean-Claude Labrecque and shot early last fall, was the first French-language feature that secured public financing. Not only that, but the Toronto-based Schellenberg became the first Anglo to star in a Québécois film.

"Coffin himself didn't speak French well," he says. "I was chosen maybe because I'm an Anglophone."

Whatever the case Schellenberg is well acquainted with the passionate Québécois sensibility, having spent his early years in Montreal.

Despite the passage of 24 years, Schellenberg testifies that passions are still aroused when the name Coffin is mentioned. On one occasion, he found himself between two brawlers in a bar, each of whom held a different opinion on the executed man's guilt or innocence.

Schellenberg, who read three books on the subject in preparation for his role, believes the man was wrongly accused. "The guards at Bordeaux say that man could never have killed anyone . . . they say his best friend committed suicide after the Coffin thing. It was alleged he knew who the murderers were and he was protecting them." Further, Schellenberg points out that "not one witness was called for the defence."

Given his strong views on the subject and the "love" invested in the project by director Labrecque (who spent five years researching) and crew, Schellenberg says the project was an emotionally demanding one. In recreating Coffin's final hour of life in his cell, Schellenberg had to project the despair of a man who was refused the opportunity to marry his common-law wife (played by Lanctot) by then-Quebec premier Maurice Duplessis. For the first time, he had to cry on screen.

"I saw Micheline break up and I used that," he explains. "I used Micheline's marvellous acting ability. Her truth was my truth . . . I was more sorry for my wife because I was going to die anyway. But she would live in shame all of her life."

As for the actual execution scene, Schellenberg says Labrecque chose not to show it. "It was the director's choice. He thought it would be more dramatic not to do it, just to hear the cast iron door closing."

Schellenberg himself hasn't seen a single foot of the film, not even at rushes. "I don't go to rushes. I'd just want to re-do everything," he laughs. "No actor is ever satisfied with his work . . . But the feeling I had from **Coffin** was that it was my best work."

Canadian audiences will have an opportunity to judge when the film airs on CBC, or via its as-yet unannounced theatrical playoff through Les Films Mutuels. Cinepix is handling world sales.

Meanwhile, a tanned and very fit Schellenberg bides his time by taking care of fatherly duties (he has three daughters, the youngest age six) and doing commercial work. He's eager to maintain the momentum he's developed in features, even if that means moving south.

"I do what I like doing. How many people can say that?" he asks, not expecting an answer.

Movie Works Quits After 130

TORONTO — The Movie Works Weekly, a Toronto-based film/tv trade paper, has ceased publication. But Movie Works publisher John Foster says he expects to resume operations within a couple of months, possibly adopting a new "tv guide" type format.

The Movie Works last published prior to the Cannes Film Festival, says Foster, after some 130 editions.

Rising paper costs, "not the weekly aspect," led to the demise, he said, pointing out that a submission for funds to the Ontario Arts Council was turned down.

Foster is now planning to enter production, and says he has received encouragement from financial backers regarding a proposed feature project, **Bikini Widow**. Foster will co-produce with an as yet unnamed second party.

Rose Honoured

TORONTO — Ernie Rose, Vice President Engineering, British Columbia Television, has been named "Broadcaster of the Year" by the 33rd annual convention of the British Columbia Association of Broadcasters.

The award is the second in as many months for Rose, who was the recipient of the "Ted Rodgers Senior, Velma Rodgers Graham Award" from the Canadian Association of Broadcasters in April.

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COMMENT

Maintaining Standards

by Peter Watkins

When the International Jury refused to award a Genie to the best editor in the non-feature dramatic film category last March, it brought upon it the wrath of the Canadian Film Editors Guild. The Guild sent off an angry telegram to the jury members (see bottom of page), expressing its dismay. Peter Watkins, renowned film director and a man not afraid of controversy, has responded to the Guild. His job, and that of his fellow jurors, was to maintain standards. His comments, touching on the quality work and the possibilities of original filmmaking, should provoke discussion and debate.

As a member of the International Jury on the recent Genie Awards, I wish to reply to the 1st April telegram from the Canadian Film Editors Guild, which I did not receive until a short while ago, due to my absence from Stockholm. Under normal circumstances, I would certainly have been puzzled by the extremely exaggerated — indeed, almost hysterical — tone of the CFEG telegram, were it not that during my visit to Canada, I was given to understand some of the conditions currently prevailing within the cinema industry in English-speaking Canada, especially within Toronto.

It should first be pointed out that it is extremely unusual for a film craft guild to upbraid a jury for fulfilling its function, namely, to judge on, and uphold, certain standards. I do not think that I have ever before heard of such a reaction from a craft guild, and certainly this has never occurred before with any of the jury functions I have attended in the past, even those where awards were not given. To charge, as does the Canadian Film Editors Guild in this instance, that our non-award to the three editors in the Dramatic Film category constitutes "a direct insult to all editors..." is both absurd and infantile. Quite apart from any other consideration, the Jury gave an editing award in the Documentary category, and also a special jury award to **Certain Practices** for its direction, screenplay and editing. I am curious why the CFEG telegram studiously ignores these editing awards that we gave.

To the main point, though, we on the International Jury were being asked by the Academy of Canadian Cinema to vote (in this case) on 'Outstanding Editing in a Dramatic Film' and, in the instances of the 3 films selected for us by the pre-selection jury, we frankly felt that the editing was not 'Outstanding' and that, in all good conscience, we could not make this award. Were it not for the fact that there is considerably more involved in this issue, I would normally have ended my reply at this point. But, to be totally frank, we felt that the overall standards of the films that we saw (as opposed to films that were entered, but rejected by the pre-selection jury) was uniformly poor, lacking in spirit, lacking in meaningful themes and — particularly — lacking in an innovative use of visual and sound. There were one or two exceptions to this criticism — for example, **Every Child**, which we all felt was an outstanding film, on every level. But, in general, there was a distressing 'sameness' to most of the films presented to us — and nowhere was this more true, than in the area of the dramatic film. Here, it seemed as if most of the films were shot by the same cameraman, edited by the same editor, lit with the same lighting technique, etc. Admittedly, one or two of these films did have a certain sympathy in the directing, and a feeling for people and location — but most of the time this was covered behind a cosmetic layer of bland American TV-style 'technique' which gave a disturbing uniformity of style. Nowhere did we feel this to be more true than in the editing of these dramatic films — where even the cutting rhythms appeared to be almost identical. Measuring the length of each film, and dividing this amount of time by the number of cuts (or shots) indicated that the average cutting ratios for each of the dramatic films was remarkably similar. Of course, there were one or two long held scenes within the body of some of these films, but as each of them were following the ritualistic A-B-C-D narrative structure, devoid of any time or synchronistic complexity, one may say that in these cases there truly was a uniform language of presentation emerging, and this we found very disturbing, as it concretized the over-all impression of blandness that hallmarked so much of the material we saw over those two days in the jury screening room.

The telegram from the CFEG continued by claiming "apparently the Jury was not aware that there are numerous very professional, internationally renowned editors in Canada". The Guild obviously does not have a very high rating of the intelligence, or knowledge of the cinema, possessed by the members of the jury, to make such a ridiculous statement. Anyone who is even vaguely familiar with Canadian film, knows of the excellent work that has been done in the past, particularly in the field of John Grierson-inspired documentary films — indeed, it used to be that one could say that Canadian documentary film set a standard by which all other films in this genre were judged. Therefore, for us on the jury, it was particularly sad to see the unique and special Canadian 'feel' covered over with this American-style blandness.

That was one level of concern for us. The second, certainly for me personally, was that film (and especially its use on TV) is becoming a more and more manipulative and negatively-socializing force in our Western cultures — particularly since the onslaught of television. We are being bombarded by the audio-visual — especially the visual — at every turn — pumping us full of synthetic and utterly surrogate experiences. Already there is clear evidence of the mal-effects upon children of the sustained audio-visual experience. I would certainly go much further, and say that, within 10-20 years, I would be very surprised if social historians were not pointing to the entire overloaded use of TV and film in our present 'social' structures, as working in a directly anti-social, anti-political and anti-human way, essentially by depriving us of the direct experience, and substituting for it the 'responses' given to us by the repetitively uniform structures of television and the commercial cinema. I must emphasize, that we are not talking of uniform codes given to messages, ideas, concepts, which are directly affecting peoples' feelings and knowledge and sensitivities on the deepest levels. Quite apart from the question as to whether the American cosmetic style truly represents a 'standard' (the Canadian Film Editors Guild clearly feels that it does) we are here faced with an infinitely more serious issue, that of mass-manipulation, and it behoves us — as professionals — to face this question with a sense of extreme responsibility.

During my brief visit to Toronto, I was told of the tax-shelter arrangement which is enabling businessmen, doctors, dentists, to invest in a feature film. I was told that this has had the predictable result, of spawning a flood of ultra-commercial films, all made quickly to beat the tax-year, and many sporting the American TV-style. Indeed judging from the extracts of the forthcoming Canadian feature films I saw at the Feature Awards presentation, it was entirely impossible to see that these 'Canadian' films were not all made at Burbank Studios in Hollywood. I mention this, because it seems that this depressing environment is the same one in which the pre-selection jury for the non-feature awards chose the films that we were to see on the International Jury. And it became rapidly obvious to us that much of the problem of 'standard' that we were facing, was due to the criteria used by the pre-selection jury. Many of the nominations for the various craft awards were, to be frank, incredible. Films had been nominated for such and such a category that would — in our opinion — have been far better nominated for an entirely different category, or, in some cases, not nominated at all. The 'logic' of how many of the films had been nominated for their various categories completely baffled us, at first, and had the regulations of the Academy permitted it, we would have ignored many of the original nominations, so nonsensical did they seem to us. But by the end of the two days screening, it became clear that there was a 'logic' behind the pre-selections, if one came to understand that 'professionalism' — as a criteria — stood for the regulated, American-TV

(cont. on page 17)

CFEG Telegram

The following is the text of the original telegram, sent to the Jury members in early April of this year.

The Canadian Film Editors Guild, on behalf of its members and all editors working in Canada, wishes to express its shock and disappointment at the announcement by the International Jury of the Genie Awards that editors "did not meet the requirements" and no award would be given to editors nominated in the non-features editing category.

This is perceived as a direct insult to all editors, particularly to Les Brown, Haida Paul and Aarla Saare, who were nominated for the award. Apparently the Jury was not aware that thee are numerous very professional, internationally renowned editors in Canada. The Guild would certainly expect that such an arrogant and irresponsible position will not be taken by any future International Jury.

The Canadian Film Editors Guild

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TELEVISION

Fall Schedules Announced

CBC Leading In Canadian Content: 7 Shows

TORONTO — The Canadian Broadcasting Corporation has again taken the lead in introducing increased Canadian programming into its prime-time program schedule.

The public network, along with Global and CTV, announced its fall program slate earlier this month, lifting the lid on seven new Canadian shows. By comparison, CTV will unveil two new comedy half-hours to be co-produced by the network, and Global offers three new Canadian programs.

CBC fell victim this year to the death of two well established series: **King of Kensington** and **A Gift to Last**. Though Kensington star Al Waxman is now devoting most of his energies toward features, he will be taking a crack at directing some segments of **The Phoenix Team**, an hour-long spy/drama series to air Tuesdays at 10 p.m. The prime force behind **A Gift to Last**, Gordon Pinsent, will also resurface in a new role next season: as a guest star and writer for a 12-episode comedy/drama series produced out of CBC-St. John's, **Up At Ours**. Latter airs Wednesdays at 10:30 p.m.

Other new Canadian programs on the CBC slate include: a seven-episode, hour-long series based on Maclean's editor Peter Newman's book, **The Canadian Establishment; The Ten Thousand Day War**, a documentary series covering the Vietnam conflict, from 1945 to the surrender of Saigon in 1975 (exec produced by Michael Maclear, produced by Ian McLeod); **Home Fires**, an eight-segment drama about a Canadian family living in Toronto during the Second World War; **Ritter's Cove**, a half-hour, 26-segment adventure/drama with Susan (**Phobia**) Hogan, co-produced by CBC and London's Global TV Services, along with Taurus Films of Munich and **Second City TV**, late of the Global-Network, now a co-production involving CBC and Rewlex Productions.

CTV's new Canadian entries are both comedy half-hours: **Bizarre**, a Laugh-In-style series hosted by American comic John Byner (produced at CTV's usual production arm, Glen-Warren Productions), and **The Big City Comedy Show**, a co-production of U.S.-based Osmond Television and Glen-Warren. The latter stars Second City vet John Candy.

Global, meanwhile, raises the curtains on a 26-segment undersea action/adventure series, **The Dolphin Chronicles**; a 26-part variety series featuring rock and roll stars of past years, dubbed **The 50's Connection**; and a Canadian-ized version of the popular U.S.-syndicated show, **PM Magazine**.

Budgeted in the $2.6 million range, **Dolphin Chronicles** was created by Ivan Tors, the man behind such long-running nature series as **Flipper, Gentle Ben** and **Sea Hunt**. According to Global, all involved will be Canadian but Tors, who now toils for Universal, and the U.S. lead. Shooting is slated to begin June 16.

As the name suggests, **The 50's Connection** is an attempt to recycle rock stars of the past, among them The Platters, Bobby Rydell and The Drifters. Co-producing with Global is Toronto's Visual Productions.

PM Magazine will occupy the 7:30 p.m. time slot, running Monday through Fridays in the fall schedule. Global will commission its crews to film unusual items — "the frivolous, humorous things people do" — and will use the services of a programming co-op to provide non-Canadian content.

On the acquisition side, CBC has picked up three new U.S. shows — an hour-long weekly series spun off from Fox' successful film of the past season, **Breaking Away; Ladies Man**, a sitcom about an editor who is the only man working for a women's magazine; and **Too Close for Comfort**, an ABC-TV production derived from Britain starring Ted Knight.

CTV's new American programs include **House Calls** (a medical sitcom), **It's A Living** (a restaurant sitcom). **Enos** (a cop show), **Magnum P.I.** (about fast cars, beautiful women, etc.), and **Freebie and the Bean** (another cop show).

As in the past, Global has gone farther afield to acquire new programming. In addition to U.S. pick-ups of **Real People** (a magazine-format program again focusing on the frivolous) and **Flo** (a spin-off from Alice), the web announces plans to air two new British series. **On The Buses** will occupy the 8:30 p.m. slot Mondays, and will be joined by an as-yet unnamed second show. The programs join **Some Mothers Do 'Ave 'Em**, another entry from the U.K., and the Australian program, **Caged Women**, as the non-U.S. foreign entries.

Last year's Canadian-produced family show, **Matt and Jenny**, has been canned by Global.

Anti-Abortion No Go

TORONTO — A public service film produced by the Roman Catholic Archdiocese of Toronto has been turned down by all but one of 34 TV stations to which it has been submitted across Canada.

The clip — an anti-abortion message produced at a cost of several thousand dollars — is now (June 4) only airing at Sault Ste. Marie's CKCY-TV. Previous airings at CHEX-TV in Peterborough prompted irate calls from the viewing audience, and management subsequently pulled the 60 sec. clip from the program schedule.

The Line-Up At A Glance: CBC, CTV and Global

		7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30
Monday	CBC	Regional (US Strip)	Regional	White Shadow (US)		Mash (US)	Front Page	Newsmagazine	Man Alive
	CTV	Regional	Circus	House Calls (US)	Bizarre	CTV Monday Night Movie			
	Global	Welcome Back Kotter (US)	PM Magazine	Flo (US)	On The Buses (UK)	Caged Women (Australian)		Streets of San Francisco (US)	
Tuesday	CBC	Regional (US Strip)	Regional	Happy Days (US)	Three's Company (US)	Fifth Estate		Phoenix Team Miniseries	
	CTV	Regional	Stars on Ice	Diff'Rent Strokes (US)	The Ronnie Prophet Show	It's a Living (US)	Live It Up	Hart to Hart (US)	
	Global	Welcome Back Kotter (US)	PM Magazine	What... Next	Laverne and Shirley (US)	Loveboat (US)		Streets of San Francisco (US)	
Wednesday	CBC	Regional (US Strip)	Canadian TBA	Nature of Things		10,000 Day War	Watson Report	Spectrum	
	CTV	Regional		Enos (US)		Taxi (US)	Soap (US)	Quincy (US)	
	Global	Welcome Back Kotter (US)	PM Magazine	Real People (US)		Specials		Streets of San Francisco (US)	
Thursday	CBC	Regional (US Strip)	Regional	Mork and Mindy (US)	Flappers	Barney Miller (US)	Archie Bunker's Place (US)	Regional	Up at Ours
	CTV	Regional	The Littlest Hobo	The Waltons (US)		Magnum P.I. (US)		Regional	
	Global	Welcome Back Kotter (US)	PM Magazine	Some Mothers Do 'Ave 'Em (UK)	TBA (UK) Comedy	Wintario	Columbo (US)		
Friday	CBC	Regional (US Strip)	Ladies Man (US)	WKRP (US)	Ritter's Cove	The Tommy Hunter (Show)		Dallas (US)	
	CTV	Regional	The Big City Comedy Show	Benson (US)	Headline Hunters	Dukes of Hazzard (US)		Freebie and the Bean (US)	
	Global	Welcome Back Kotters (US)	PM Magazine	Dolphin Chronicles	One Day at a Time (US)	Loveboat (US)		Streets of San Francisco (US)	
Saturday	CBC	Breaking Away (US)		NHL Hockey					
	CTV	Buck Rogers in the 25th Century (US)		Academy Performance (movie)				Regional	
	Global	Lawrence Welk (US)		Bobby Vinton (US) 50's Connection		Point Blank		Fantasy Island (US)	
Sunday	CBC	Beachcombers	The Muppet Show (UK)	Superspecial		Canadian Establishment	Home Fires	Marketplace	TBA (CDN)
	CTV	Regional Programming				Vegas (US)		W5	
	Global	60 Minutes (US)		Charlie's Angels (US)		Alice (US)	Jeffersons (US)	Roots (US)	

PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

Features in Production

Astral Bellevue Pathé
(514) 748-6541

Art of Deceit
Formerly called "French Kiss", film began May 13 in Montreal and will move to N.Y. **p.c.** F.K. Productions (Astral) Ltd. **exec. p.** Harold Greenberg and Robert Kline **p.** Greenberg **d.** Roger Vadim **l.p.** Wayne Rogers, Marie-France Pisier, Lloyd Bochner, Samantha Eggar and Patrick McNee **pub.** Berger Novek

Caneuram Inc.
(514) 871-1408

Gandahar vs. The Metal Warriors
A 35mm color animated film. Began shooting on July 1, 1979 in Montreal. A Canada/France co-production with a $5 million budget. **Estimated length** 80 min. **p.c.** Caneuram Inc. (Mtl)/Société Gillet-Laloux Production (Paris)/ COFCI-FFF (Paris) **p.** Claude Léger **assoc. p.** Richard Sadler **sc.** René Laloux, Philippe Caza **drawings** Caza **sales** ICM (Paris, L.A.).

Nelvana Ltd.
(416) 863-0091

Drats
Animated feature in production since Feb. 1. **p.** Michael Hirsch, Patrick Loubert **d.** Clive Smith.

Les Productions Prisma
(514) 866-3568

La vie de couple, à quel prix?
A feature-length documentary in photography since 1979, in Montreal. Estimated budget: $150,000 **p.** Claude Godbout, Marcia Couëlle **p. sup.** Marcia Couëlle **d.** Diane Létourneau **sc.** Diane Létourneau **d.o.p.** Jean-Charles Tremblay.

Quadrant
(416) 961-8705

Misdeal
Principal photography began May 19 in Spain, to follow with a 6-week shoot in Canada on a $3.5 million budget **p.c.** Quadrant / MLI Film Presentation **exec. p.** David Perlmutter **p.** Michael Lebowitz **d.** John Trent **sc.** John Hunter, Rick Rosenthal, David Rothberg **ph.** John Coquillon **l.p.** John Heard, Levon Helm, Alberta Watson, Steve McHattie **pub.** Marlene Smith

Simcom Ltd.
(416) 863-0628

Melanie
Principal photography began June 2, with locations in Toronto Los Angeles. Budget: $4 million. **p.c.** Melanie Productions Inc. **p.** Simcom Ltd.: Peter Simpson **exec. p.** Richard Simpson **d.** Rex Bromfield **sc.** Robert Guza Jr. & Richard Paluck **ph.** Richard Ciupka **p. design.** Roy Forge Smith **p. man.** Gerry Arbeid **sd. mix.** Douglas Ganton **ed.** Brian Ravok **1st a.d.** Ken Goch **loc. man.** Brian Ross **pub.** Pat Whittingham **l.p.** Glynnis O'Connor, Paul Sorvino, Burton Cummings, Trudy Young, Layne Coleman, Jamie Dick.

Projects in Negotiation

Amulet Pictures Ltd.
(416) 596-1411

Meanstreak
Shoot to begin August 4 in Toronto with $ 3 million budget. **p.** Bennett Fode **exec. p.** John F. Bassett **d., sc** Alan Eastman **music** Rough Trade **l.p.** Brad Davis, Carrie Fisher, Beverley D'Angelo, Ronnie Hawkins and Kate Lynch (l.p. tentative) **pub.** Budman Math Inc. (416) 484-7773

Art Film Production
(416) 960-0875

Terror on the Lake
To begin in late 1980 in Toronto, on a $4.7 million budget **p.** Dan Barbanic **sc.** Bernie Williams **p. man.** Bernie Williams.

Astral Bellevue Pathé
(514) 748-6541

The Secret Self
(Formerly: Freaks) **exec. p.** Harold Greenberg **d.** Harry Rasky.

Barry Allen Prod.
(416) 598-3821

Pantyhose
In discussion-plans for May/80 shoot. **exec. p.** Barry Allen **p.** Janis Allen **d.** George Leskay.

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor. **An asterisk (*) following the film's title** indicates financial participation by the Canadian Film Development Corporation.

Playboy of the Western World
In discussion. **exec. p.** Barry Allen, Jerome Simon **sc.** Joshua Smith.

Beryl Fox
(416) 364-5176

By Design
To begin in Vancouver early 1980; a comedy about two people who run a boutique **p.** Beryl Fox, Werner Aellen **d.** Claude Jutra.

Burg Productions Ltd.
(416) 881-5443

Back Stretch
Toronto shoot next year on a budget of $1.6 million **p.** Tony Kramreither **sc.** Kevin Brodie **l.p.** Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death
Shoot planned for December 1979-January 1980. **p.** Tony Kramreither **sc.** William Davidson, John Craig.

Cabbageroll Productions
(416) 461-7725

Alligator Shoes
To start shooting in the Spring 1980 in Toronto and Belleville **p.** John Phillips, Clay Borris **l.p.** Sally Dundas **d.** Clay Borris **asst. d.** Holly Dale **ph.** John Phillips **sc.** Clay Borris.

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys
To begin in 1981 **exec. p.** Roger A Leblanc **sc.** adapted by Maridon Miller.

Hide and Seek
To begin in the spring of 1981 **exec. p.** Roger A. Leblanc.

Cinak Ltée
(514) 284-3295

Le Sphinx
A feature film for children to be filmed in Quebec **p.** Marguerite Duparc **d.** Claude Paquette **a.d.** Claude Paquette **col.** 16mm colour.

Cinema One
(514) 489-5755
(416) 928-6063

The Chinese Connection
To begin in Summer 1980 in Vancouver on a $4.5 million budget with a screenplay by Gail Thomson and Mark Rosen.

Company C. Films Inc.
(514) 844-3475

Fathers, Daughters and other Endangered Species
To begin shooting two weeks in New York and then at Magder Studios in Toronto in 1980 with a budget of $6 million **p.** Carol Campbell, Jim Margellos **d.** Steven Stern **p. man.** Bob Linnell **art d.** Bill Beeton **p. sec.** Carole MacKinnon **cost.** Linda Matheson **2nd a.d.** Don Brough **l.p.** Alan Arkin.

Cooper-Rosenfeld
(416) 922-2251

Bells
To begin on August 5 in Toronto with a $4 million budget. **p.c.** Coco Film Production I Inc. in association with Stanley Colbert Productions **p.** Robert Cooper, Stanley Colbert **co-p.** Brian Walker **d.** Michael Anderson **sc.** J. K. Harrison

Utilities
Planned to start late 1980. **p.** Robert Cooper **d.** Daryl Duke

Bells
The Resort
Flashpoint
MacTaggart's War
Live, Love, Laugh
Two Kinds of Terrible

Corporation Image M & M
(514) 878-1474

Cocksure
Principal photography to begin in Sept. 1980 in Calgary. Estimated budget: $6 million. **p.** René Malo, Ted Kotcheff **d.** Darryl Duke **sc.** Mordecai Richler **l.p.** George Segal.

Night Letter
Principal photography to begin in October in Vancouver. Estimated budget: $4 million. **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes.

Several last minute corrections to the guide were received too late for inclusion in this edition. The June 30 edition will carry all corrections and additions. Please phone updated information to:

Del Mehes, Toronto
(416) 366-0355

Yves Gagnon, Montreal
(514) 272-5354

St-Urbain Horseman
d. Ted Kotcheff **sc.** Mordecai Richler.

Crawley Films
(613) 728-3513

The Strange One*
Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a $4 millokn budget **p.c.** Crawley Films Production **exec. p.** Budge Crawley **d.** Paul Almond **sc.** Michele Moses, Judy Crawley, from a novel by Fred Bosworth, "Mantayo, The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp. effects ph.** Patrick Carey **sp. effects** Robert Ryan, Ray MacMillan.

Where Evil Dwells
p.c. Crawley Films (Ottawa)/Martin Weiss (L.A.) **exec. p.** Budge Crawley.

Dal Productions
(514) 731-7801

Happy Birthday to Me
A murder-terror mystery, aimed for July 1980 **p.** John Dunning and André Link **line p.** Stewart Harding. Produced with Famous Players Ltd.

The Armoured Man
A sci-fi action movie with a budget of $2 million, scheduled for August 1980 in Montreal **p.** John Dunning and André Link **line p.** Stewart Harding **d.** Jean Lafleur **sc.** Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy
Principal photography to begin in the Summer of 1980, in Montreal **p.** John Dunning, André Link **line p.** Bob Presner **d.** George Milhalka. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique
(514) 527-3433

Les tourtereaux
Principal photography to begin in August 1980, in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe **exec. p.** Paul Beaupré **p.** Jean-Guy Germain, based on a play by Germain **adapt.** Jean-Claude Germain, with Harry Fishbach **l.p.** Jean Leclerc, Nicole Leblanc.

Filial Productions Inc.
(416) 535-2867

Paul Horn
A feature length documentary to begin filming April/May 1980 in

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Projects in Negotiation

England, Egypt, India, China, Los Angeles and Victoria, B.C. December release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **ph.** Vic Sarin.

Film Consortium of Canada
(416) 923-3234

Martin's Day
Planned to begin shooting Fall 1980 in Toronto **exec. p.** William Marshall **p.** Alexander Macdonald **assoc. p.** Michael Quinn **d. sc.** Allan Scott and Chris Bryant.

Odyssey of the Children
(formerly titled: "A Long Way From Home"). A Film Consortium of Canada, CBC, CFDC co-production to begin summer of 1980, budgeted at $1.3 million **p.** William Marshall **p.** Peter Pearson **sc.** Peter Pearson.

Film Five Inc.
(416) 595-0015

The Birds of Prey*
To begin shooting in 1980 **p., d.** Daryl Duke **sc.** Clive Exton **ph.** Billy Williams **p. design** Trevor Williams **pub.** Ramsay (416) 960-5433

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity
Principal photography to begin October 13. Estimated budget: $6.5 million **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki **d.** Harvey Hart **sc.** Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer **pub.** Paratel (514) 845-0111 and Berger Novek PR (514) 861-5556.

The Fright
Principal photography to begin July 28, in Montreal. Estimated budget: $4.5 million **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki **d.** Jean-Claude Lord **sc.** Brian Taggert **art. d.** Michel Proulx **pub.** Paratel (514) 845-0111, and Berger Novek PR (514) 861-5556.

Gas
Principal photography to begin June 2, 1980 in Montreal. Estimated budget: $4.5 million **exec. p.** Pierre David, Victor Solnicki **p.** Claude Héroux **unit man.** Jean Savard **p. coor.** Danièle Rollerback **d.** Les Rose **a.d.** Don Buchsbaum **sc.** Richard Wolf, story by Susan Stranton, Richard Wolf **cont.** France Boudreau **art. d.** Carol Spiers **d.o.p.** René Verzier **focus pull** Denis Gingras **loader** Jean-Jacques Gervais **sd.** Patrick Rousseau **ward.** Gaudeline Sauriol **make-up** Louise Rundall **gaf.** John Berrie **grip** François Dupéré **cast.** Ginette D'Amico **pub.** Paratel (514) 845-0111, Berger Novek PR (514) 861-5556.

The Queen
p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films **p.** Claude Héroux **sc.** Jean-Pierre Jaubert.

Frankenstein
p. Claude Héroux **exec. p.** Victor Solnicki, Pierre David, **sc. d.** David Cronenberg

Models
p. Claude Héroux exec. p. Pierre David, Victor Solnicki **sc.** Charles Dennis

For Those I Loved
A Canada /France co-production based on the book by Martin Gray **p.** André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmplan International).

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*
Principal photography to begin in the Summer, 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City **p., d.** François Brault **sc.** Victor Lévy-Beaulieu.

Finefilm Productions Inc.
(416) 368-6175

Mother Lode
Scheduled for a late summer shoot in British Columbia on a $5 million budget **p.** Daniel Fine **assoc. p.** Tony Thatcher **sc.** Fraser Heston **l.p.** Charlton Heston

Black Rice
Planned for 1981 on location in Hong Kong with a $7 million budget **sc.** Raynold Gideon, Bruce A. Evans

Reaching

Small Potatoes
sc. John Palmer and Claude Jutra l.p. Maury Chaykin, Saul Rubinek

Fraser Films
(403) 428-6690

Four's a Crowd*
(formerly titled "Back to Beulah") **p.c.** Beulah Films Ltd. **exec. p., p.** Fil Fraser **assoc. p.** Deanne Judson **d.** Eric Till **sc.** W.O. Mitchell from his play "Back to Beulah".

Harry Alan Towers
(416) 923-3581

SS-GB
A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: $10 million **p.** Harry Benn (G.B.) **exec. p.** Harry Alan Towers **d.** Peter Carter **sc.** Gerald Wilson **adapt.** of Len Deighton's best-seller **l.p.** James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger **pub.** Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross
A Canadian-Italian co-production planned for summer shoot on a $3 million budget. **p.** Harry Alan Towers **d.** Enzo Castellari **sc.** Martin Walger, Peter Welbeck **ed.** Stan Cole **ph.** Alejandro Ulloa **art. d.** Jerry Holmes **l.p.** Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jackki Chong **pub.** Stephen Chesley and Assoc. (416) 922-2442

Hazelton Motion Pictures
(416) 961-3212

Kelley'!
A period comedy to begin shooting in early 1981 **p.** David Eustace, Nancy Stewart.

L'Image Motion Picture Prod.
(416) 363-2469

Dragon Tracks
Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. **p.** Ron Moore **sc.** Dick Oleksiak and Peter Lauterman based on original story by Ron Moore **l.p.** Michael McNamara and Mark McNamara.

Independent Pictures
(416) 363-0222

At Large
To begin shooting late 1980. **p.c.** Independent Pictures in association with Brom Films. **p.** Peter O'Brian.

Intercom Films
(416) 366-7773

Luke's Summer
Principal photography to begin in July in the Belleville, Ont. area. Estimated budget: $4 million. **p.** Gil Taylor **exec p.** H. A. Towers **d.** Bill Davis **sc.** Bill Davis, Mimi Davis, Lawrence Holden.

International Cinema Corporation
(514) 284-9354

Bethune
To begin in 1980, a Canadian/U.K. co-production with a budget of $20 million **p.c.** I.C.C. for Warner Bros. **d.** Ted Kotcheff **sc.** Ted Allan.

The Plouffe Family
To be shot in Quebec in the Spring of 1980 on a $4 million budget. A Canada/France co-production.

JFB Productions Inc./Les Productions Agora Inc.
(514) 288-4011

Hit and Run
To be shot in Montreal in the late Summer 1980 on a $2.5 million budget. **p.** Joseph F. Beaubien, Nicole Boisvert.

Kuper Prod.
(416) 961-6609

Child of the Holocaust
p. Jack Kuper **sc.** Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179

Frankencar
An action film to be shot on location on the various Canadian raceways in the summer of 1980. Estimated budget: about $2 million. Some photography to be done in California. **p.** Didier Farré **d.** Paul Bartel.

Lewis - Allen Productions
(212) 221-2400

Never Cry Wolf
This movie version of Farley Mowat's Never Cry Wolf is scheduled for filming March 31 in Yukon, the Northwest Territories and Vancouver. **p.** Lewis Allen and Joseph Strick **p. man.** Marilyn Stonehouse **d.** Trevor Williams **assoc. p.** Walker Stuart.

Manitou Productions Ltd.
(416) 924-2186

Go Boy
exec. p. Ralph Ellis **p.** William Davidson **sc.** Martin Lager based on the novel by Roger Caron

Marquis Films
(416) 922-2481

Sweet Justice
Scheduled to begin in 1980: A Canadian/U.K. co-production **exec. p.** Richard Norton (Toronto) **p.** Malcolm Heyworth (London), Robert Perks (L.A.) **d.** Richard Marquand **sc.** based on the novel "Declaration of Independence" by W.A. Canaway **l.p.** Brooke Shields **pub.** Chesley (416) 922-2481.

The Yermakov Transfer
A Canada/U.K. co-production slated for the Fall, 1979, on a $6.6 million budget **p.** Antony Rufus Isaacs, John Trent.

Mark Film Productions
(416) 968-3000

Incubus
To start pre-production this April. Shooting planned for early Summer, in Toronto **exec. p.** Stephen Friedman **p.** Mark Boyman **sc.** Sandor Stern.

Mediavision Inc.
(416) 762-8107

The Matarese Circle
To begin shooting Summer of 1980 **p.** Bob Clark and Mark Frostad **d.** Bob Clark **sc.** Darryl Ponicsan from a novel by Robert Ludlum **pub.** Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried..."Alien!"
p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox
p.c. Mercury Pictures Inc. **p.** Peter O'Brian **d.** Phillip Borsos **sc.** Tom Drake **story credit** Phillip Borsos, Barry Healey, Christian Bruyère **art d.** Keith Pepper.

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.
Scheduled for early Fall 1980 **p.** Don Haldane **d. sc.** Don Owen **assoc. p.** Wayne Moore.

Nightfall Productions Inc.
(416) 463-5923

Nightfall
Comedy thriller to begin shooting in Toronto in the 2nd week of June 1980. Estimated budget: $1 million. **p.** Nicky Fylan, John J. Hawes **d.** Holly Dale **sc.** Ian Stewart **d.o.p.** Don Wilder **1st asst. d.** Barry Bergthorston **l.p.** Roy Thinnis, Stella Stevens, Nicky Fylan.

Nimkeeg Films
(416) 368-5455

Blondie
Plans to shoot concert at the Paladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris N.Y. **p.** John McDonald **d.** Lek Kowalski.

Persephone Productions Ltd.
(416) 368-6175

100 Horses
Principal photography to begin in September 1980. Estimated budget: $5 million. **p.** Gail Thomson **sc.** Mark Rosen **pub.** The Network - Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7
To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" **exec. p.** John Board **d.** Alan Gibson **p. designer** Chris Adeny **p. man.** Hugh Harlow **sc.** Robert Carney **art. d.** Perri Gorrara **casting** Karen Hazzard **world sales** Sam Jephcott **pub.** Stephen Chesley Assoc.

Pierrot Productions
(416) 461-1981

Bloodlust No Uncertainty
Principal photography to begin July/August 1980. **d.** Wyndham Wise **sc.** David Wade **story** Lynne Mullings **mus.** Nash The Slash.

Manhunt
A $1.5 million feature, based on the jail-break of Donald Kelly from a North Bay jail, scheduled for Summer 1980 **d.** Wyndham Wise **sc.** Wise and James Sanderson.

Les Productions Karim
(514) 842-1424

The Disco Murders
Principal photography to begin in Montreal, in July 1980. Estimated budget: $3.4 million. To be produced with a technical crew from Onyx Films **exec. p., p.** Jean Zaloum **d.** Roger Cardinal **sc.** Pat MacDougall **d. ph.** René Verzier.

Les Productions Le Loup Blanc
(418) 843-8716

Signe particulier: rêveur
Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: $300,000 **p. sup.** Geoffroi de Bontemps **d.** Yves Simoneau **sc.** Pierre Powers, Jean-Pierre Matte, Yves Simoneau **adapt.** of a text by Pierre Powers **art. d.** Michel-André Thibault **p.** Yves Simoneau.

Projects in Negotiation

(continued from p. 15)

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal, in June/July 1980. Estimated budget: $1.2 million **p.** Robert Ménard **assoc. p.** Marcel Pothier **line p.** Christian Girard **d.** Robert Ménard **sc.** Robert Fournier.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in early 1980 **p.c.** The Purple Heart Film Corp. **exec. p.** David Perlmutter **d.** David Steinberg **sc.** Bob Kaufman **p. man.** Joyce Kozy King.

«Love»

Principal photography to begin in October, 1980. Estimated budget: $2 million. **exec. p.** David Perlmutter **p.** Renée Perlmutter **l.p.** Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mal Zetterling, Nancy Dowd.

Rafal Productions Inc.
(514) 526-0834

Hot to Trot

Scheduled for early Spring 1980 **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer, 1980, in Gaspé. **p.** Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

Ticket to Heaven

exec. p. Ronald Cohen **p.** Vivienne Leebosh **d.** Ralph Thomas

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for Summer 1980 in Montreal and Quebec City on a $5.9 million budget. **p.** Robert Langevin **d.** John Trent **sc.** Arnie Gelbart **l.p.** Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin July 7, 1980. **p.** Robert Lantos **exec. p.** Stephen J. Roth **sc.** Mark Kudlow, Lawrence Kaplen.

Zero, Zero

(formerly: "500 Keys"). Principal photography to begin in Sept. 1980. **p.** Robert Lantos, Stephen J. Roth **sc.** Kit Carsen, Barry Wexler.

Lingerie

Principal photography to begin in Nov. 1980. **p.** Robert Lantos, Stephen J. Roth **sc.** Leila Basen.

The Torrents of Spring

p. Robert Lantos, Stephen J. Roth **sc.** John Palmer, based on the novel by Ivan Turgenev.

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/U.K. co-production. **p.** Bill Lynn **d.** Silvio Narizzano **l.p.** Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montpasse

To begin in Montreal on June 1 with a $4 million budget **p.c.** A Persephone-Seagull Production **exec. p.** James Shavick **p.** Larry Hertzog **sc.** Jack Paris, Steve Manners **pub.** The Network, (416) 368-6175

Child's Play

To begin in Montreal on Sept. 1, 1980 on a $2 million budget **p.c.** A Seagull Production **exec. p.** James Shavick **p.** Larry Hertzog **pub.** The Network

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal photography to begin in July 1980 **p.** John Ryan **sc.** Jim Henshaw.

Hungarian Roulette

Principal photography to begin in Toronto and France in late 1980. **p.** John Ryan.

Ghost Fox

p. George Mendeluk **d.** Mendeluk **sc.** James Huston.

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

Silverscreen International
(416) 922-2442

The Burning Book

Principal photography to begin in 1980 with a $7,750,000 budget **exec. p.** Robert S. Leckie **p.** Roy Krost **d.** Paul Almond **sc.** Ric Hardman **l.p.** Richard Harris, David Warner, Christopher Plummer **pub.** Stephen Chesley.

Simcom Ltd.
(416) 961-6278

Melanie

Principal photography to begin June 1, 1980 in Toronto. Casting is underway. **p.** Peter Simpson **pub.** Elizabeth Bloome, Berger-Novek PR (416) 865-0333.

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest

cheduled to begin shooting in une 1980 **m.** Louis Applebaum **art. d.** Robin Phillips **l.p.** Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles.

Thomas Ben International
(403) 463-5207

Here Come the Niggers!

A low budget film to begin shooting before the end of the year, in Alberta. **p. sc.** Isaac Thomas **pub.** Len Stahl (403) 424-4692.

King Cobra

To be filmed in Canada, India and Scandinavia next year **p.c.** Adamstahl Associates Limited **sc.** Isaac Thomas **ph.** B.J. Haba.

Trimedia
(403) 264-4460

Athabasca

To begin sometime early 1980 in Edmonton with a budget of $2.4 million **p.c.** Trimedia Studio/Great Bear Film Ltd. **exec. p.** David Dortort **p.** Alec MacDonald **sc.** David Dortort.

U.F.O. Holdings
(514) 670-7060

Double Barrel

To begin in Toronto, Windsor and Detroit on August 1, 1980 with a budget of $1.9 million **exec. p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry Younkins.

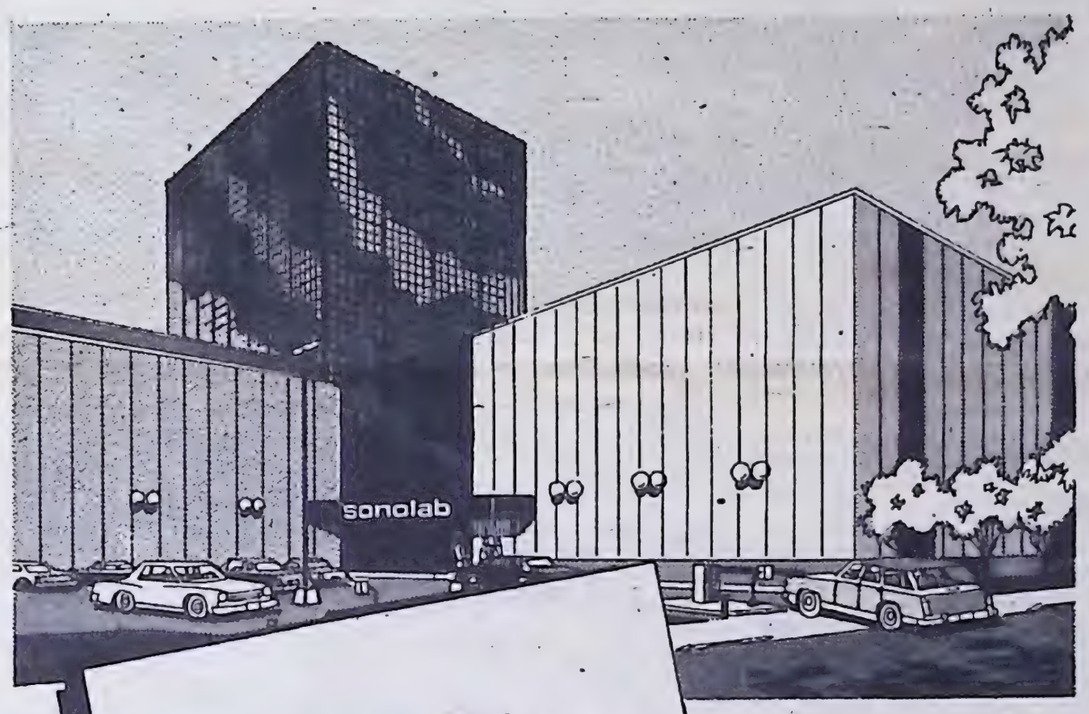
Touche pas, ça brûle

p. Claude Castravelli **sc.** Jacques Raymond **p.** Claude Castravelli **dist.** Compagnie France Film (514) 526-5971.

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting June 1, 1980 in Toronto. (An Italian comedy). **p.c.** W.J.M. Productions **exec. p.** Jeoffry Kirsh, Mitchele Gold **p.** Pat Doyle, William Fruet **p. man.** Pat Doyle **p. sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **l.p.** brian George. **art. d.** Bruno Rubeo



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ORGANIZATIONAL NEWS

AMPIA
Alberta Motion Picture Industries Association
(403) 424-4692

The Seventh Annual Alberta Film Awards will be presented at a Banquet in Calgary on Saturday evening, November 15.

The announcement comes from this year's Awards Chairman, Mike Douglas.

What Mike is aiming for is an Alberta Film Week in conjunction with the Awards Banquet. To begin with, plans are to hold the Banquet in the Kinsmen Centre on the Stampede Grounds, and since the Kinsmen Centre is ideal for a Trade Show, various film and television exhibits are being planned as part of the Festival.

Along with the trade show there will be special screenings of films during the days immediately preceding the awards presentation.

Another event of major significance is AMPIA's Annual General Meeting, to be held Friday evening, November 14. Added to that is the fact that AMPIA has been planning a seminar concentrating on Distribution, and possibly a Seminar put on by the Directors' Guild. Possibly also a seminar put on by the CFTA. There is even the suggestion that something may be worked with the Banff Centre, which last year held its first International Festival of Films for Television, and is planning the second one for 1981.

"There are all kinds of suggestions," Mike says. "We also need a seminar on pre-production planning and scheduling. And we could have a student filmmaker contingent as well.

"On Thursday, November 13, we could have an Alberta Producers' luncheon." There are many new developments in the offing which could be introduced during that week. For example, there will be a new Film Development Officer (Glenn Ludlow is going into private practice), and by then the Department should be in a position to introduce its new Film Finance Agency or Motion Picture Development Agency or whatever. Maybe by that time AMPIA will have a full-time Executive Director. The Department of Culture, too, is developing policies with respect to support of the film arts which will hopefully be announced during Film Week In Alberta.

The Awards Banquet will, of course, bet the "jewel in our week," Mike promises. "We will have professional entertainers and a scripted production designed as an hour-length television special."

ACTRA
Association of Canadian Television and Radio Artists
(416) 363-6335

Work is underway on the Sixth edition of "Face to Face with Talent," the national catalogue of Canadian performing talent. Entry forms are now being mailed to members of the Association of Canadian Television and Radio Artists (ACTRA) and the Canadian Actors' Equity Association.

The publication will be printed and ready for distribution in November 1980. It will feature the photographs and resumes of close to 2,000 Canadian actors and actresses.

"Face to Face with Talent" is sent free of charge to producers, directors, casting personnel and engagers who use Canadian talent in film, television, radio, stage and commercial productions. Some 2,500 copies of each edition are distributed across the country. Casting directors and engagers who employ performing talent use the catalogue regularly and confirm that it is an excellent way to promote the many highly-talented performers in this country.

BCFIA
British Columbia Film Industry Association
(604) 684-4712

There is far more happening this year than we can outline — suffice to say that Tourism Minister estimate of $100 million of production looks conservative at this point. We'll mention now only the immediate projects, and the progress of those near and dear to us, and cover the rest in subsequent issues.

Never Cry Wolf, after some major backing changes — Disney Pictures is now producing — is finally heading up to the Yukon. Second unit started shooting around Whitehorse the third week of May, with main unit beginning late June. They'll be shooting over a five month period to cover seasonal changes. Fitch Cady is production manager, Claudette Laurencelle production co-ordinator and Doug White Vancouver liaison.

The Babysitter, a Filmways TV production is gearing up for a 6 week shoot starting June 5. Peter Medak (**The Changling**) will return to Vancouver to direct this thriller starring William Shatner and Quinn Cummings. Stan Neufeld is the executive production manager, Gordon Mark is Unit Location Manager and John Poer 1st AD.

Mercury Pictures The Grey Fox is getting up steam (so to speak). Peter O'Brian of Toronto is joining Mercury as producer of the project, and Harry Dean Stanton has been signed to play the lead. Shooting (**The Grey Fox** is a union shoot) will begin in late September and is planned for the actual locations — around Merritt and the lower Fraser Valley.

Al Simmons is around and about scouting the interior for **The Last Desperado**, a western scheduled for an October shoot. And scouting is being done here for Francis Coppola's **The Great Escape** to be directed by Caleb Deschanel (DoP on **The Black Stallion**). Production is to begin in 8 weeks so the pressure is on — but we are confident that once they've seen B.C. they'll feel no need to look elsewhere.

SMPTE
Society of Motion Picture Engineers

Hosts for this month's Society of Motion Picture Engineers (SMPTE) monthly meeting on June 10 were Eastern Sound Company Ltd., 48 Yorkville Ave., Toronto, Ontario.

Three separate papers were presented: 1. Mr. Jim Kitchen, Instructor at CBC Toronto, outlined the methods used and problems encountered in Stereo Television Broadcasting. 2. Mr. John Ellison, Manager, Eastern Sound Company Ltd., discussed the applications of SMPTE Time Code for audio recording in production and post-production of film, video tape, jingles and records. 3. Mr. H. Nakajima, V-P Merchandising, Sony of Canada Ltd., introduced the FM-FM Mulitplex sound system for television broadcasting.

The interesting features of the evening's presentations were the introduction of stereo sound in television by Sony of Canada Ltd. and the Canadian Broadcasting Company's explanation of how stereo sound is transmitted through a television network.

Eastern Sound Company Ltd. detailed some of the innovations it has made through the use of available automated systems in combination with knowledge and available technology through a broadcast video tape facility, VTR Productions Ltd.

Prix Anik Dominated by Montreal-Toronto

TORONTO — It's intended as a showcase for some 18 CBC/Radio Canada production centres across the country, but the web's fifth annual Prix Anik Awards was a decidedly eastern affair.

As one might expect, Toronto and Montreal dominated the proceedings; English and French track studios combined to win 13 of 14 awards. The sole exception to the trend was a craft award to CBC-Ottawa's Ian Matheson for his photography on the documentary, **My People Are Dying.**

Awards were presented by CBC president Al Johnson at Toronto's studio seven May 29, and were telecast by satellite to CBC regional centres nationwide. In all, 53 programs were nominated for honours, with five national juries (each assigned to specific categories) screening and adjudicating entries during sessions held in March.

Double award winners were the CBC-Green River Pictures co-production, **Riel**, and the music Superspecial, **Dreamweaver: Toller Cranston.**

Prix Anik Award winners in the four program categories are:

(Documentary) **Dieppe 1942**, a two-part CBC-TV special on the Allied action of World War II, filmed largely on the beaches of Dieppe, France. Produced and directed by Terence Macartney-Filgate.

(Drama) **Riel**, a dramatization of the story of Canada's controversial rebel, a co-production of CBC and Green River Pictures Inc. Produced by John Trent, directed by George Bloomfield.

(Music) **Dreamweaver: Toller Cranston**, a CBC-TV Superspecial. Produced by Charles Weir and J. Edward Shaw. Directed by Shaw.

(Journalism) **City at Six**, a weekday information series produced at CBMT, CBC's English television station in Montreal.

Winners of two special Prix Anik Awards are:

Prévert, rose ou bleu? from the French network television series L'enfance à vivre, produced in Montreal; (in the drama category). Produced by James Dormeyer.

The Music of Man, produced by CBC in association with the Mississippi Authority for Education Television and the Ontario Educational Communications Authority (in the music category). Produced by R. Bocking, C. Davis, John Thomson. Directed by Bocking and Thomson.

Prix Anik Craft Award Winners — Technical.

Craft Award — Lighting: to John Bryden, lighting director, Toronto, for the Superspecial, **Dreamweaver: Toller Cranston.**

Craft Award — Sound: to Gerry King, soundman, Toronto, for the drama special, **Riel.**

Craft Award — Editing: to Elise Anctil, film editor, Montreal, for **Les Punks.**

Craft Award — Photography: to Ian Matheson, cameraman, Ottawa, for **My People Are Dying.**

Prix Anik Craft Award Winners — Design.

Craft Award — Set Design: to Peter Flinsch, designer, Montreal, for **L'Espion aux yeux verts.**

Craft Award — Costumes: to Gilles-André Vaillancourt, costume designer, Montreal, for **Plainte contre inconnu.**

Craft Award — Make-Up: to Jacques Rivest, make-up artist, Montreal, for **Carle masques.**

Craft Award — Graphics: to Pierre Clouatre, graphic artist, Toronto, for **Actualités Ontariennes.**

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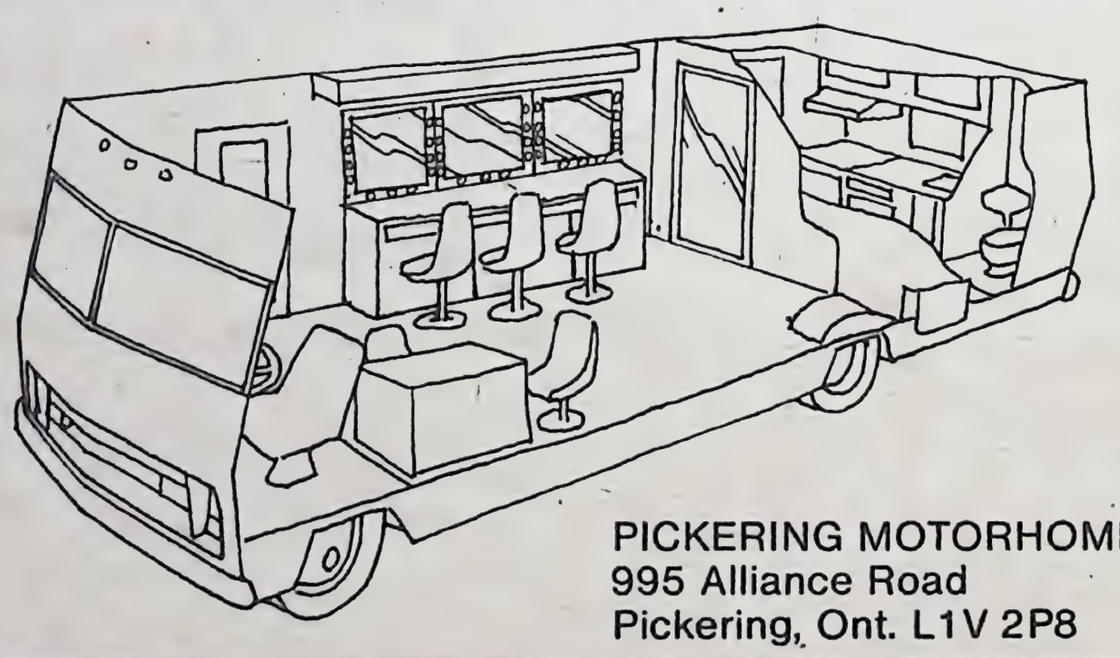

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IN RELEASE

by J. Paul Costabile

Clair de Femme

Producer: Georges Alain Vuille. **Director, script:** Constantin Costa-Gavras, from the novel by Romain Gary. **Photography:** Ricardo Aranovich. **Editor:** Francoise Bonnot. **Music:** Jean Musy. **Running time:** 103 minutes.

Michel Folain and Lydia Towarski are two people in their forties who meet accidentally on a Paris street and cling to each other for a day, in order to escape the despair that surrounds their lives. "Between strangers, anything is possible," he tells her, as he proposes a bond of "mutual affection." Michel has been trying to leave the city, but cannot quite make it; his wife, dying of cancer, is committing suicide that night. Lydia is in dread of going to her mother-in-law's for her husband's birthday; an auto accident, which claimed the life of her daughter, has left him an aphasiac, unable to communicate with her. Costa-Gavras, in a rather surprising change of pace from the taut political thriller venue of **Z** and **State of Siege** has filmed **Clair de Femme** in a dark but witty manner, as if Claude Lelouch had met Samuel Beckett. Yves Montand and Romy Schneider give dignified and unwaveringly excellent performances as Michel and Lydia, and Lila Kedrova is memorable as the mother-in-law. Romolo Valli turns in a touching role as an aging vaudevillian who has an act with a chimpanzee and a pink poodle. With Roberto Benigri, Dieter Schidor, Heinz Bennent, Daniel Mesguisch, Francois Perrot, Catherine Allegret. French with English subtitles.

Distributor: New World-Mutual

Ratings: Adult — Ontario / All — Quebec.

Coup de Tête

Producers: Robert Sussfeld, Georges Valon. **Executive Producer:** Alain Poire. **Director:** Jean-Jacques Annaud. **Script:** Annaud, Francis Veber, from a story by Alain Godard. **Photography:** Claude Agostini. **Editor:** Noëlle Boisson. **Music:** Pierre Bachelet. **Running time:** 90 minutes.

The latest film from Jean-Jacques Annaud, who won the Academy Award for **Black and White In Colour** in 1977, is set in a provincial French town which is dominated by its single industry and its soccer team. The Sivardière family controls both the commercial and recreational lifeblood of Trincamp, but it does not control a hothead by the name of François Perrin, who plays on the reserve team. When François causes trouble, he loses his team position, then his job, is barred from the local tavern, and is finally framed on a rape charge. But when several members of the team are injured on the way to an important match, François finds himself bailed out and on the field, where he single-handedly wins the game and becomes the hero of the town. Thus he has the opportunity to revenge himself on Sivardière and the toadying merchants, with the help of the erstwhile rape victim (France Dougnac). Thanks to the zestful playing of Patrick Dewaere (**Going Places, Adieu, Poulet, Get Out Your Handkerchiefs**) as François, **Coup de tête** has a fine energy and cocky drive, even if Annaud's scenario has, for American audiences, a strong resemblance to **The Longest Yard** and **Slap Shot**. With Jean Bouise, Michel Aumont, Paul Le Person, Robert Dalban, Dora Doll, Dorothee Jemma. French with English subtitles.

Distributor: Prima—New Cinema

Ratings: Restricted — Ontario / All — Quebec.

The Empire Strikes Back

A Lucasfilm production. **Producer:** Gary Kurtz. **Executive producer:** George Lucas. **Director:** Irvin Kershner. **Script:** Leigh Brackett, Lawrence Kasdan, from a story by Lucas. **Photography:** Peter Suschitzky. **Editor:** Paul Hirsch. **Production design:** Norman Reynolds. **Music:** John Williams. **Running time:** 124 minutes.

Star Wars Episode Five: The Empire Strikes Back — to give its full title and place in George Lucas' projected triple trilogy set "a long time ago in a galaxy far, far away" — looks certain to repeat the success of its forebearer. We now find the rebel alliance, established on the icy planet of Hoth, once again under attack from the forces of the Empire. Our heroes are forced to split up, as Luke Skywalker (Mark Hamill) seeks out a creature named Yoda, the ancient master of the Jedi Knights. Under his tutelage he attempts to learn more about the mystical Force, in order that he may be ready to confront the villainous Darth Vader (David Prowse, with the voice of James Earl Jones). Meanwhile, Han Solo (Harrison Ford) and Princess Leia Organa (Carrie Fisher), after eluding Vader's fleet, seek help from one Lando Calrissian (Billy Dee Williams), an old friend of Solo's from his buccaneering days — or so he thinks. As is to be expected, the visual aspects of **The Empire Strikes Back** are spectacular, and Irvin Kershner continues the fast pace of Lucas' original. Though the acting remains stilted and perfunctory, he does achieve a bit more depth than did the first film. The story's Arthurian tone becomes more pronounced and dark, especially at the climax when Vader reveals his identity to Luke, thus setting up the conflict for the next episode. Frank Oz, the man behind the Muppet's Miss Piggy, is masterful in his handling of Yoda. Also back are Peter Mayhew as Chewbacca, Anthony Daniels as C-P30, and Kenny Baker as R2-D2. The Force remains with us. With Alec Guinness, Jeremy Bulloch, John Hollis, Kenneth Colley, Julian Glover, Bruce Boa, Clive Revill.

Distributor: 20th Century-Fox

Ratings: Adult — Ontario / General — B.C. / Family — Alta. / All — Quebec.

Fame

An M.G.M. presentation. **Producers:** Alan Marshall, David Da Silva. **Directors:** Alan Parker. **Script:** Christopher Gore. **Photography:** Michael Seresin. **Editor:** Gerry Hambling. **Production design:** Geoffrey Kirkland. **Choreography:** Louis Falco. **Music:** Michael Gore. **Running time:** 134 minutes.

For his first American project, Alan Parker combines elements of **Hair** and **A Chorus Line** with a rite of passage story set in and around New York's High School of Performing Arts. Four boys and four girls are profiled, from their first auditions, through the four years of school, to graduation. The film deals with their reactions to themselves and each other, as they struggle to make it as performers. Some, like the vivacious and versatile Coco (Irene Cara) and the rich, tough ballet star Hilary (Antonia Franceschi), know just what they want and let nothing stand in their way. But most of the others have their raw talent compromised in some way by their personal problems. Ralph (Barry Miller) and Leroy (Gene Anthony Ray) are burdened by their ghetto childhoods, which both feeds their drive and holds them back. Doris (Maureen Teefy) from Brooklyn is faced with prospect of breaking away from her dominating mother, while shy musical genius Bruno (Lee Curreri) is unwilling to share his compositions with others. Montgomery (Paul McCrane), an actress' son, is beset by sexual confusion, and Lisa (Laura Dean) finds that her abilities do not match her ambitions. **Fame**, in spite of stereotypical characters and a chaotic script which tries to do too much with its large cast, succeeds as a whole because of the commitment and vigor which Parker gets from his young actors. He wisely chose not to cast name juveniles like Jodie Foster, or even a P.A. grad like Linda Manz — though many of the school's students appear as extras — in favor of newcomers who would have the proper hungry look. Only Barry Miller, who was in **Saturday Night Fever**, Irene Cara and Maureen Teefy have any real experience. Unlike the jaded cynics of **All That Jazz**, they retain at the end the dream that "in time we may all be stars". With Eddie Barth, Ann Meara, Jim Moody, Albert Hague, Treasa Hughes, Joanna Merlin, Boyd Gaines, Steve Inwood.

Distributor: United Artists.

Ratings: Restricted — Ontario, New Brunswick.

Headin' for Broadway

Producer, director, music: Joseph Brooks. **Executive producer:** Robert Lifton. **Script:** Joseph Brooks, Hilary Henkin, Larry Gross. **Photography:** Eric Saarinen. **Editor:** John Mullen. **Running time:** 90 minutes.

The chief advantage which **Headin' For Broadway** has over **Fame** is that it has a more manageable cast. Joseph Brooks, the creator of **You Light Up My Life**, follows four young hopefuls through the auditions for a Broadway musical. But he has no real idea of how to make anything out of the sets of treacly pieces he puts them through. Rex Smith's many young fans are likely to be disappointed by the screen début of the latest **16** magazine sensation, since his role as a hustling singer gives him little room to show his stuff. Terri Treas (yet another girl with a Tatum O'Neal face), Vivian Reed and Paul Carafotes, who portray the other neophyte hoofers, are equally hobbled. Only choreographer Gene Foote, as the effete but not too obvious choreographer of the show, shows any feeling for what Brooks no doubt intended to be a tough look at the making of a hit show. It looks like early closing notices will soon be hung. With Gary Gendell, Benjamin Rayson, Richard Boccelli, Vera Lockwood, Lisa Goodman.

Distributor: 20th Century-Fox

Ratings: Adult — Ontario.

The Hollywood Knights

A Polygram production. **Producer:** Richard Lederer. **Executive producer:** William Tennant. **Director, script:** Floyd Mutrux, from a story by Mutrux, Lederer and Tennant. **Photography:** William Fraker. **Editor:** Danford Greene. **Production design:** Lee Fischer. **Music co-ordinator:** Rich Eaker. **Running time:** 90 minutes.

It is Halloween night in L.A. in 1965, and Tubby's Drive-In, a fixture of Van Nuys Blvd. and a source of irritation to the good burghers of Beverly Hills, is going to close. But the local car club, the Hollywood Knights, under their irrepressible leader Newbomb Turk (Robert Wuhl), are ready to make sure that it goes out with a bang in a wild and raunchy all night party. The chief victims of their pranks are the gang's long-time nemesis, the hapless cops Clark and Bimbeau (Sandy Helberg, Gailard Sartain). Floyd Mutrux, who previously made such creditable films like **Aloha, Bobby and Rose** and **American Hot Wax** drops his cinematic pants in **The Hollywood Knights**, and the result is naturally gross. Nothing much is made out of the ostensible "serious" subplot of the departure of gang member Jimmy (Gary Rand Graham) for the army and Vietnam, nor are the latent racial tensions of a section set in Watts dealt with. It takes more than low humor, blue language and slapstick to make an **Animal House**, and a lot of old cars and vintage rock and roll do not add up to an **American Graffitti**. With Fran Drescher, Leigh French, Tony Danza, Richard Schaal, Moosie Drier, James Jeter, Stuart Pankin, Michelle Pfeiffer.

Distributor: Columbia

Ratings: Restricted — Alta., Sask., Ont., Maritimes / Mature (warning) — B.C. / Adult Parental Guidance — Manitoba / 18 years — Quebec.

Meetings with Remarkable Men

Producer: Stuart Lyons. **Executive producer:** Michael Currer-Briggs. **Director, script:** Peter Brook. **Script:** Jeanne De Salzman, from the book by G.I. Gurdjieff. **Photography:** Gilbert Taylor. **Editor:** John Jympson. **Production design:** George Wakhevitich. **Music:** Thomas De Hartmann, Laurence Rosenthal. **Running time:** 108 minutes.

Peter Brook is best known as a director for the stage, but the handful of films which he has made — among which are **Lord Of The Flies, Marat/Sade** and **King Lear** — have shown that his talent with unconventional subject matter is also applicable to the screen. **Meetings With Remarkable Men** is another such work. Dealing with the early life of the philosopher and mystic George Ivanovitch Gurdjieff, it shows how, from his youth in the Caucasus of Russia, he was fascinated by happenings that could not be rationally explained. And so he set out on a journey throughout the Middle East, looking for the remnants of an ancient brotherhood which he felt might hold the answers to his questions on the meaning of life. The story is about the men he met in Turkey, Egypt and in the Afghan mountains, who helped illuminate his mind. Majestically shot by Gilbert Taylor, the film is stately and serious, but in making it, Peter Brook has come up against the same problem that in recent years has frustrated filmmakers as varied as Paul Schrader, Peter Weir, John Boorman and Robert Wise. It is virtually impossible, in the Anglo-American movie tradition, to portray spiritual transcendence in a way that will appeal to an inherently skeptical audience. With Dragan Maskimovic, Terence Stamp, Warren Mitchell, Mikica Dmitrijevic, Natasha Parry, Colin Blakeley, Athol Fugard.

Distributor: Pan Canadian

Ratings: Adult — Ontario.

The 39 Steps

Producer: Greg Smith. **Executive producer:** James Kenelm-Clarke. **Director:** Don Sharp. **Script:** Michael Robson, from the novel by John Buchan, Lord Tweedsmuir. **Photography:** John Coquillion. **Editor:** Eric Boyd-Perkins. **Production design:** Harry Pottle. **Music:** Ed Welch. **Running time:** 102 minutes.

This is the third version to be filmed of the archetypical spy novel **The 39 Steps**, the best known of which was done by Alfred Hitchcock. Robert Powell, who played Jesus in Franco Zeffirelli's film, stars as Richard Hannay, a South African mining engineer visiting London in 1914. Hannay becomes

IN RELEASE

the pawn in a plot by German agents to assassinate a Greek premier, and precipitate war, when Colonel Scudder (John Mills), a neighbor in his building, is killed and Hannay faces the blame. Rescued from the police by the spy's ringleader (David Warner), he sets out to find a notebook which contains the key to the plot, a trip that takes him to the moors of Scotland, with the agents on his tail, and finally to a conclusion in the tower of Big Ben. There is a lot of fine design here, and director Don Sharp has a good sense of action. But Powell does not have much energy. Eric Porter (**The Forsyte Saga, Anna Karenina**) is competent but a trifle too vinegary as Lomas, the detective who is also involved in the case. Most of all, the suspense of Hitchcock is not duplicated, which means that the latest version of **The 39 Steps** seems flaccid. With Karen Dotrice, George Baker, Ronald Pickup, Donald Pickering, Timothy West, Miles Anderson, Andrew Keir.

Distributor: Bellevue

Ratings: Adult — Ontario / Mature — Manitoba / General — B.C. / Family — Alberta.

Tom Horn

A First Artists release. **Producer:** Fred Weintraub. **Executive producer:** Steve McQueen. **Director:** William Wiard. **Script:** Thomas McGuane, Bud Shrake, from the book by Tom Horn. **Photography:** John Alonzo. **Editor:** George Grenville. **Production design:** Ron Hobbs. **Music:** Ernest Gold. **Running time:** 98 minutes.

When he rode into Wyoming in 1901, Tom Horn was already a legend, a figure from what was even then a glorious past. He had laid track on the Santa Fe, driven a stage, ridden as a scout for the U.S. Cavalry, and won fame as the man who brought in Geronimo. To rancher John Coble, he was just the one who could help him and his fellow cattlemen to end their rustling problem. However, Horn's efficient but rough methods (in which his Winchester did most of the talking) proved to be too extreme for these emerging capitalists. He was framed and hanged. Though it is unfortunate that director William Wiard has been unable to infuse **Tom Horn** with the kind of mythic aura that its subject deserves — as a John Huston or John Milius might have — he has nonetheless done a creditable job. This is a classic western in the John Ford tradition, with John Alonzo's fine panoramic camerawork. Shedding the beard and paunch of his disastrous foray into Ibsen's **Enemy Of The People**, Steve McQueen is back in form in the title role, with a wry sense of humor in the understated Cooper-Wayne manner. Also outstanding are the veterans Richard Farnsworth as the sympathetic Coble, and Slim Pickens as the sheriff who unwillingly leads Tom to the gallows. Only Linda Evans, looking like Liv Ullmann in **The Immigrants** as the schoolteacher who falls in love with Horn, seems out of place. With Billy Green Bush, Peter Canon, Elisha Cook Jr., Roy Jenson, James Kline, Harry Northrup.

Distributor: Warner Bros.

Ratings: Restricted — Sask. / Adult — Ontario, Maritimes / Mature (warning) — B.C., Manitoba / Adult not suitable for children (warning) — Alta. / 14 years — Quebec.

Watkins : Pre-Selection Process Doubtful

(cont. from page 10)

techniques of rhythmic cutting, high-key lighting, standard statement and response dialogue, etc. etc. By this 'standard', yes, one could say that there was a 'logic' to the pre-selection process, but the key question arises, is this 'standard' adequate — indeed, is it even a standard? Is the definition of being 'professional' that one follows the hopelessly antiquated cinema-language of Hollywood? In our opinion, on the jury, the answers to these questions were categorically 'no' — not at least if they resulted in the uniformity of style and paucity of theme and originality that confronted us during those two days in Toronto.

One even more serious aspect of the pre-selection process to this year's Non-Feature Genie Awards, was the type of film that was rejected from reaching the International Jury. Before leavig Canada, I visited the National Film Board of Canada, and spoke with filmmakers there about these very problems. I was shown several films during my visit to the NFB, and one of them — **Mother Tongue** — directed by Derek May — particularly caught my attention, especially as this film had been rejected by the pre-selection jury and was, I was told, repesentative of the kind of film that was not allowed to reach the jury screening room in Toronto. I can say, quite simply, that **Mother Tongue** is one of the most interesting and meaningful films that I have seen for a long time, and certainly stood way ahead of anything that we saw in Toronto. The film concerned an English-speaking filmmaker living in Montreal, and his sense of frustration at not being able to (or not wanting to) speak Québécois — and the effect that this has on his relationship with a Québécoise actress, to whom he is married. This is a far too simplistic description of what is, in fact, an extremely complex film, made with a really compassionate and self-critical approach to a man's role in his own marriage. The film has a most interesting sense of 'displacing' time in its cutting and its use of silence or minimal sound, combined with visual over-lays which, at first glance, were not seemingly related to the scene on hand but which, in actual fact, greatly added to the meaning and complexity.

My first reaction, after I had seen this film, was "My God, if this is representative of the films that were rejected by the pre-selection jury, what else did we not see in Toronto???" I was then informed that a senior member of the pre-selection jury had said of **Mother Tongue** that (and I am paraphrasing) it was representative of exactly the 'slow, boring, artsy kind of film that we do not want representing the industry at the awards'. If this was said, and if this was the attitude behind the pre-selection of the 1980 Non-Feature Genie Awards, then one can only be totally appalled. Because in one blow, this kind of 'professional' conservatism is stifling all innovation of filmic expression; it is rejecting compassion, social concern and freedom of political exploration, since all these qualities are automatically suppressed when one applies the criteria of American commercialism to the making of films.

One final aspect of the pre-selection process to this year's Non-Feature Awards, which we on the jury found particularly shocking, was the total absence of French speaking films (except for two films in which French was spoken almost as a background noise) and the seeming absence of any French speaking members on the pre-selection jury. There were at least two of us, on the final jury, who speak French, and we were all very disturbed by the almost total lack of representation of this vital and meaningful cinema, namely, that of Quebec.

We found, therefore, the booing at the awards luncheon that greeted our non-award for editing in the dramatic category, to be totally out of place, and to be representative of an industry which — seemingly at this time — is somewhat misplacing the values of true professionalism, and is overriding the richness and complexity for which the cinema is potentially capable, for the protection of jobs within a get-rich-quick atmosphere. This is absolutely the last thing that the Canadian film industry needs at this time, particularly when one recalls the achievements of the past, and the challenge of our present troubled society.

I want to conclude by saying that I particularly dislike the last sentence in the telegram from the Canadian Film Editors Guild, where it states "The Guild would certainly expect that such an arrogant and irresponsible position will not be taken by any future International Jury". Bearing in mind my comments in the preceding paragraph about the present climate within the Canadian film industry, it is indeed significant that any criticism of the currently prevailing status quo is seen as 'arrogant'. One could say, more accurately, that it is arrogant of the Canadian Film Editors Guild to write such a telegram, with its inference that editors in Canada are above criticism. An international or final jury is not a mere rubber stamp, there to formally bless the decisions of a pre-selection committee. And we felt that we had an obligation to seek and uphold a certain standard — and it is significant of the prevailing climate in Toronto that the Guild of Editors can charge us with being 'arrogant' and 'irresponsible' for fulfilling the very function for which we were called to Canada. In my opinion, and I am sure that I can speak for the other members of the International Jury as well, we would have been irresponsible had we not drawn attention to what was — for us — a serious lack of standard.

The basic problem, as I have outlined in this reply, is that our interpretation of what is 'professional' differs very much from that of the pre-selection jury and, judging from the booing at the awards luncheon, from some of the members of the Canadian film industry — at least, those in Toronto. But that is another question, and has absolutely nothing to do with 'arrogance' but with, I suppose, different value-systems. For the future, I would most certainly hope that any International Jury that comes to Toronto will — if the necessity is there — do as we have done, and apply their judgment in all good conscience, and under no circumstances be swayed by the unpleasant tone of threat contained at the conclusion of the inward-looking telegram from the Canadian Film Editors Guild.

Peter Watkins
Stockholm, 25 May 1980

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BOX OFFICE GROSSES

Title	Origin	Distributor	Places	Period	Weeks	Gross
All That Jazz	USA	20th Century-Fox	Montreal	Feb. 15 – May 29	15	358,166
Apocalypse Now (Fr.)	USA	United Artists	Montreal	April 25 – May 29	5	381,000
Empire Strikes Back	USA	20th Century-Fox	Canada	May 23 – June 5	2	1,500,000
Empire Strikes Back	USA	20th Century-Fox	Montreal	May 21 – May 29	9 days	78,500
Fame	USA	United Artists	Toronto	May 16 – June 5	3	70,000
Foxes	USA	United Artists	Canada	April 18 – June 5	7	650,000
Friday the 13th	USA	Paramount	Canada	May 9 – June 5	4	900,000
Gabrielle	Canada	Cinépix	P.Q.	March 28 – May 8	6	200,000
Happy Hooker Goes to Hollywood	USA	Citadel	Canada	May 30 – June 5	1	113,000
Kramer vs. Kramer	USA	Columbia	Montreal	Dec. 19 – May 29	23 1/2	629,952
Kramer vs. Kramer (Fr.)	USA	Columbia	Montreal	April 4 – May 29	7	804,530
La fille	France	Viva Film	Montreal	May 2 – June 5	5	25,315
La tendresse?... bordel!	France	Action Film	P.Q.	April 25 – June 5	6	125,000
L'homme à tout faire	Québec	Les films René Malo	Montréal	March 14 – June 8	12 1/2	129,808
Little Darlings	USA	Paramount	Canada	March 21 – June 5	11	3,000,000
Long Riders	USA	United Artists	Canada	May 16 – June 5	3	600,000
Marriage of Maria Braun (Fr.)	Germany	Viva Film	P.Q.	Feb. 22 – June 5	15	39,486
Melody in Love (Fr.)	USA	Citadel	Canada West (7 situations)	May 23 – June 5	2	40,000
Mon nom est Bulldozer	Italy	Action Film	P.Q.	May 2 – June 5	5	234,717
Serial	USA	Paramount	Canada	March 28 – June 5	10	1,000,000
Tom Horn	USA	Warner	Canada	May 16 – June 5	3	500,000

Empire Strikes At Wicket

TORONTO — **The Empire Strikes Back**, George Lucas' Star Wars sequel, is striking with a vengeance at theatre box offices.

The 20th Century Fox release, which opened in just eight theatres May 21, has accumulated gross receipts of about $1.2 million (through June 8). Fox's Canadian g.m., Wayne Case, says the pic drew about $500,000 in first-week business, took $475,000 in the second round, and pulled a more-than-respectable $224,913 over the June 6-8 weekend. Latter figure represents an increase over the previous (May 30-June 1) weekend's take, when Empire grabbed $224,845 at the wicket.

Case says the pic drew $20,214 opening day at Toronto's University Theatre, Famous Players' 1,382-seat flagship. Second biggest day was June 6 (a Saturday), when the film pulled a solid $20,192, Case says.

Pic is playing in 70mm Dolby at all houses, seven of which are Famous sites while the eighth is Canadian Odeon. "Business has been really terrific," understates Case, who points out that **Empire** set a first-week attendance record at the University. Lower admission rates for children and juniors has reduced overall box office potential, however, and Case says the pic would otherwise have set new house receipts records now held by United Artists' **Apocalypse Now**. Latter staged a lengthy run at the University last fall.

Case says Fox will break the film in additional locales June 18.

Kramer Tops One Million

TORONTO — Robert L. Friedman, President of Columbia Pictures Domestic Distribution, announces that **Kramer vs. Kramer**, has now grossed in excess of $100,000,000 in Canada and the United States. Friedman says the five-Oscar winner has been received enthusiastically in small towns, as well as major cities, breaking 21 box office records in Canada alone during the Christmas holidays.

After 24 weeks in Canada, Columbia announces the Dustin Hoffman, Meryl Streep, Jane Alexander topliner has grossed in excess of $10,000,000. By comparison, the greater New York area has grossed over $10,000,000 and the Los Angeles area has taken in over $6,000,000 to date.

Kramer vs. Kramer continues its run in Canada throughout the summer season.

Receipts Remarkable

TORONTO — **Meetings With Remarkable Men**, a Pan-Canadian release now showing at Toronto's Cineplex, recently established a one-week box office record for the 18-theatre complex.

The Peter Brook (**Lord of the Flies**) film, now playing in selected sites in the U.S. (via Libra Films), accrued an opening round of $9,660 at Cineplex. Figure represents the take during the period May 16-22. Subsequent grosses of $7,739 (May 23-29) and $6,537 (May 30-June 5) brought the initial three-week total to $23,893, a Libra spokesman reports.

Negotiations are now underway for playdates in Vancouver and Montreal.

Meanwhile, the same spokesman says the pic has now (June 6) hit the $700,000 box office gross mark. That figure represents the 'domestic' (i.e. North American) draw after successful runs in San Francisco, L.A. and New York. An opening eight-week tour in San Francisco has been followed by a second run, now in its third week. Pic also ran eight weeks in L.A.

Link South

TORONTO — Valley Cable TV, 80 per cent owned by Cable American Inc., American subsidiary of Toronto's Cablecasting Ltd., has been awarded a cable franchise in California's San Fernando Valley, a company spokesman reports.

The franchise area takes in some 160,000 homes, and will involve about 1,000 miles of plant, the spokesman says. A vote on the issue by Los Angeles city council secured the franchise April 24, and the cable ordinance came into effect earlier this month.

Other bidders included Six Star Cablevision, a New Jersey-based cable concern, Metrovision, owned by an American newspaper chain, and L.A. game show producer Jack Barry.

The Cablecasting spokesman says the area contains potentially 60,000 to 75,000 subscribers to the service, and will augment the firm's substantial interests in the Atlanta area. At present, Cablecasting has between 430,000 and 450,000 subscribers in the U.S.

Though there was some American opposition "in a minor way" to the Canadian firm's bid, the spokesman says it was offset by U.S. reaction to the Canadian embassy affair in Iran, which occurred almost at the same time the bids were considered.

MPIC-O.K.?

TORONTO — Industry rumours concerning the demise of the Motion Picture Institute of Canada (MPIC) and the assumption of its role by the Academy of Canadian Cinema (ACC) are greatly exaggerated, according to both MPIC President William Soady and ACC Executive Director Andra Sheffer.

In an interview with CineMag, Soady stated flatly "No, that's not true," and Sheffer said she had heard the rumour, and while the ACC is expanding its operations, she does not believe that the MPIC is about to go under.

Soady was also able to clarify a second rumour, that the MPIC had received a $100,000 grant from Imperial Oil for script development. The MPIC had been involved in negotiations for script development funds with Imperial, but Imperial Oil had a commitment to the arts through other means and felt that at this time they would be unable to commit the funds to MPIC's script development program.

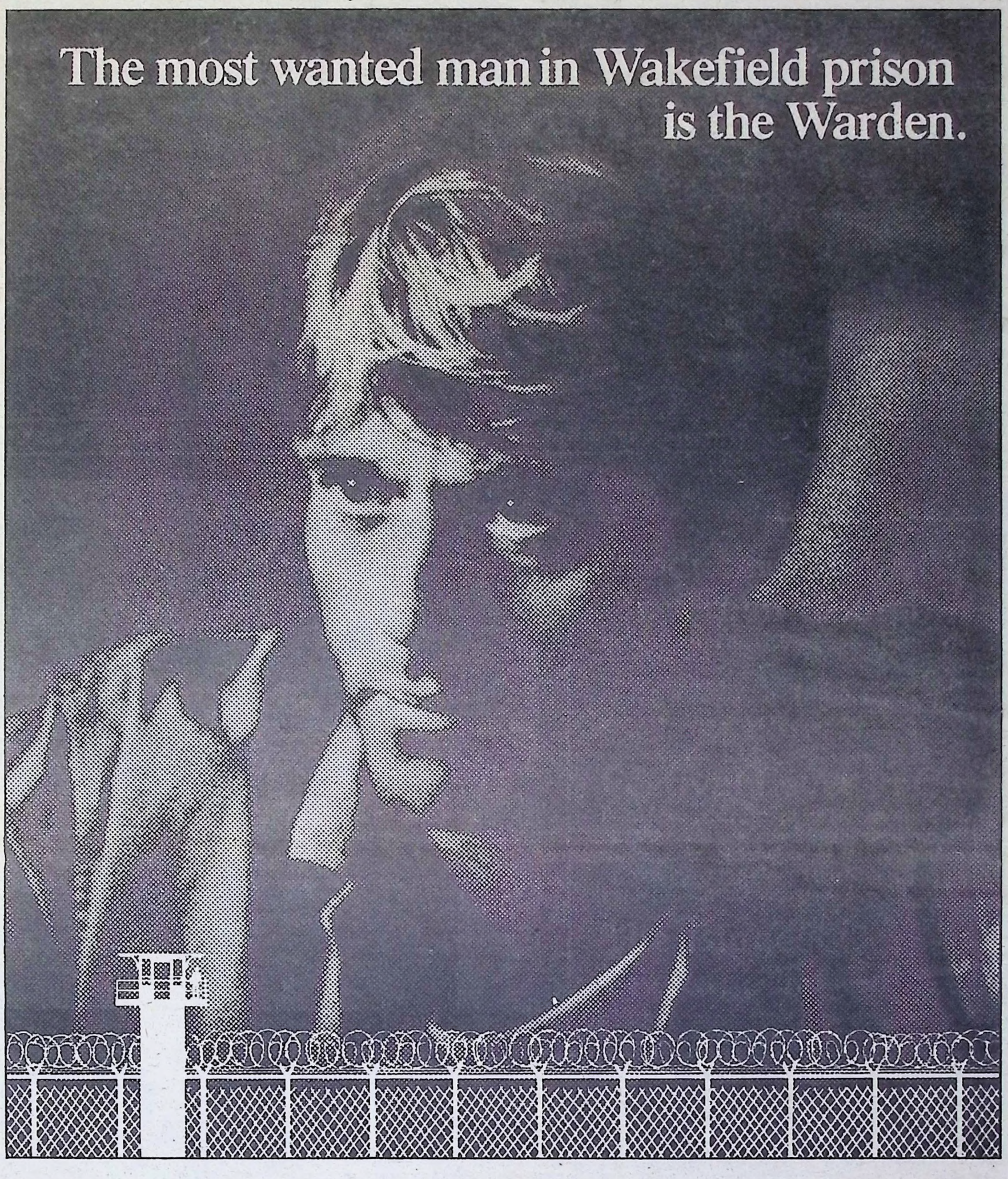
Neither Soady nor Sheffer were able to identify the source of the rumours involving their organization.

Association

(cont. from p. 3)

presentation at Yorkton. Among them: CFMDC director Jane Gutteridge's committee on communications; a funding/lobbying committee to study film policy, chaired by New Brunswick's Dave Clarke; a professional development committee headed by Winnipeg's Doug Davidson; Len Klady's film 'classification' committee; and a distribution/exhibition committee under Riley, who now co-ordinates a national association of regional theatres providing playdates for Canadian productions.

The third such program is set to launch June 10 at Quebec City, says Riley, with 10 cities on the slate. Two program packages are involved, both from the Atlantic Filmmakers Co-op. They include Mike Jones' **Dolly Cake**, Bill McGillivray's **Aerial View**, and nine shorts.



Robert Redford
"BRUBAKER"

20TH CENTURY-FOX PRESENTS A TED MANN-RON SILVERMAN PRODUCTION A STUART ROSENBERG FILM

ROBERT REDFORD "BRUBAKER"

YAPHET KOTTO JANE ALEXANDER

MURRAY HAMILTON DAVID KEITH TIM McINTIRE as Huey

Executive Producer TED MANN Produced by RON SILVERMAN Directed by STUART ROSENBERG

Screenplay by W. D. RICHTER Story by W. D. RICHTER and ARTHUR ROSS Music by LALO SCHIFRIN

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Opening Across Canada June 20